GOLDBY & SHEPARD'S

PROGRESSIVE STUDIES

FOR THE

BANJO

STUDY No 1	.20	STUDY No 2	.20
STUDY " 3	.20	STUDY " 4	.20
STUDY " 5	.20	STUDY " 6	.20
STUDY " 7	.20	STUDY " 8	.20
STUDY " 9	.20	STUDY " 10	.20
STUDY " 11	.20	STUDY " 12	.20
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STUDY " 15	.20	STUDY " 16	.20
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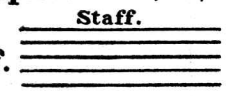
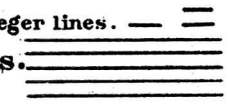
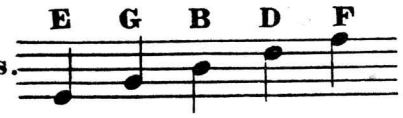
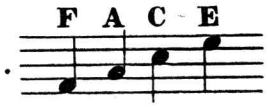
RUDIMENTS OF MUSIC.

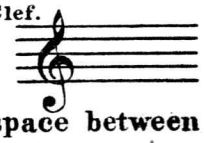
Notes, representing musical sounds, are named after the first seven letters of the alphabet: A, B, C, D, E, F, G.
These notes are written on, between, above and below five parallel lines called the Staff.

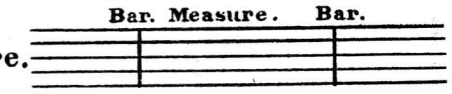


When notes are written above or below the staff, small lines are used called Leger lines.

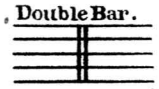


The notes on the lines are as follows.

The notes between the lines spell the word Face.

which renders them easy to be remembered.

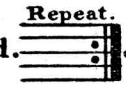
This Character 𝄞 is called the G or Treble Clef and is always placed on the second line at the beginning of the staff.

Small perpendicular lines placed across the staff. are called Bars the space between two bars is called a Measure.



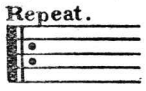
A Double Bar indicates the end of a strain



When two Dots or more are placed before or after a double bar it signifies that the strain in which they are placed must be repeated.



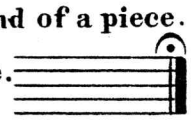
or



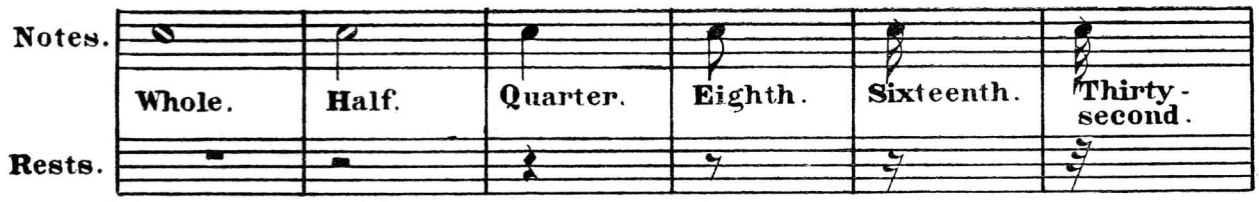
A Sharp (♯) A Flat (♭) A Natural (♮)

When sharps or flats are placed directly after the clef, it is called the "Signature" and affects every note of the same name throughout the piece.

The word "Fine" denotes the end of a piece. This sign 𝄐 placed over a double bar is sometimes used in place of the word Fine.



The following will show the shape, name and length of each note with corresponding rests.



The stems attached to the notes may be turned either upward or downward. thus

Eighth and sixteenth notes are usually connected in this manner.

GOLDBY & SHEPARD'S
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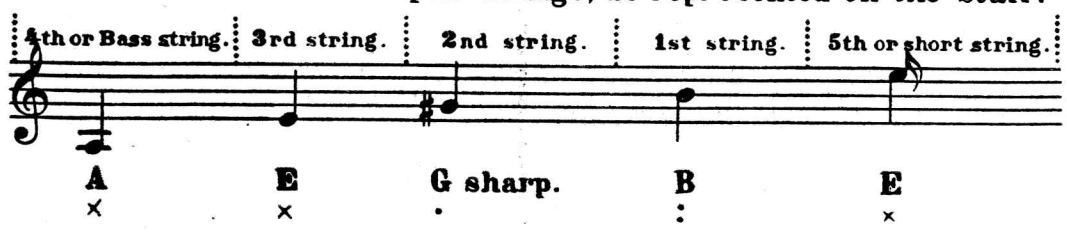
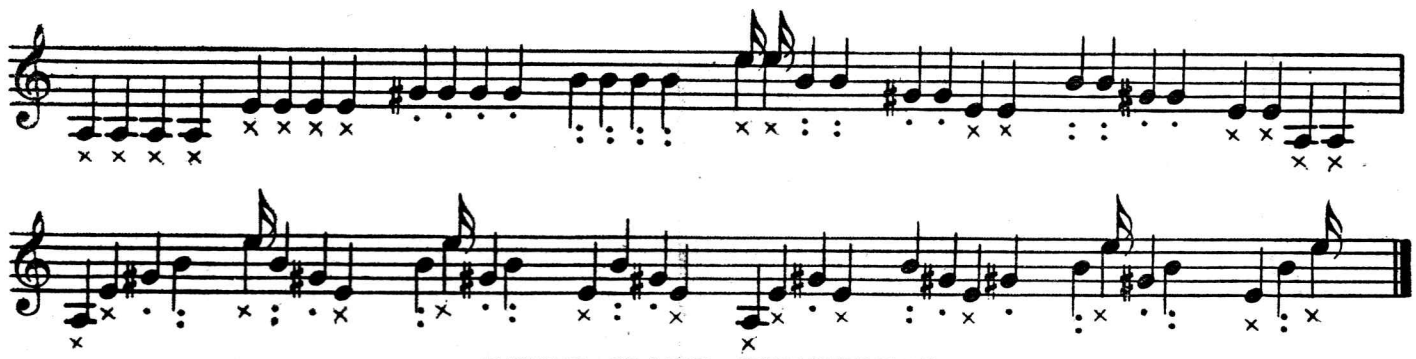
RIGHT HAND FINGERING.

A cross, thus (×) indicates the Thumb. One dot, thus (.) indicates the First finger. Two dots, (:) the Second finger. Three dots, (⁝) the Third finger.

The notes on the five open strings, as represented on the staff.

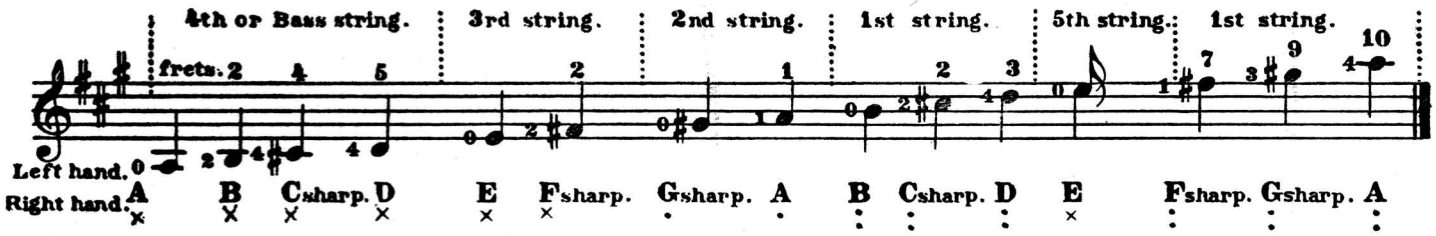


Exercise on the open strings.

LEFT HAND FINGERING.

Figures placed above the notes, indicate the fret, at which each note is made.

The figures placed in front of the notes, indicate the finger of the left hand used in stopping the strings. A zero, thus (0) indicates an open string.

Scale of A major.

Signature three sharps, F♯, C♯ and G♯.

The pupil will practice the above scale, and commit to memory the literal name of each note, also at what fret each note is made.

1370

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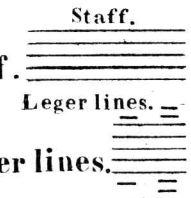

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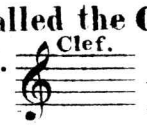
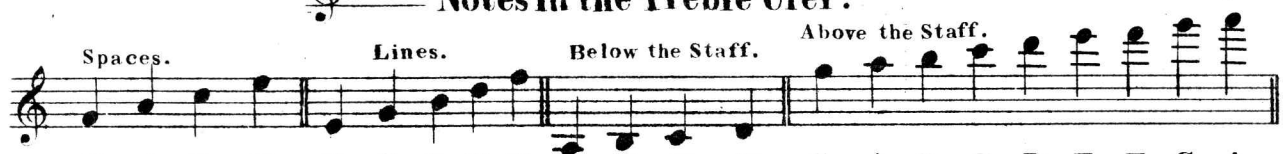
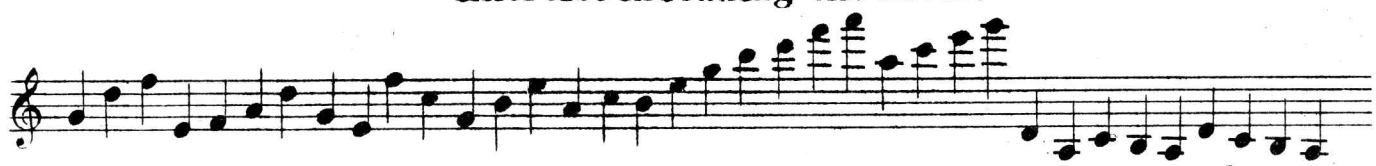

Notes in the Treble Clef.



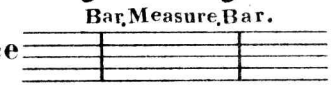
F A C E E G B D F A B C D G A B C D E F G A

The above should be studied until the notes can be readily named.

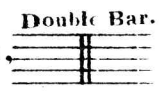
Exercise in reading the notes.



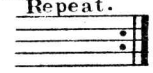
Small vertical lines placed across the staff are called Bars, and the space between two bars is called a Measure.



A Double Bar indicates the end of a strain, for a double bar it signifies that the strain

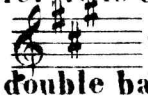


When two or more Dots are placed before a double bar it signifies that the strain so marked must be repeated.



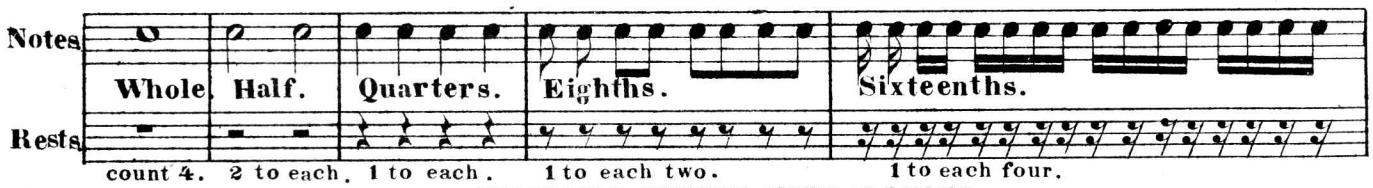
A Sharp (♯) A Flat (♭) A Natural (♮)

When sharps or flats are placed after the clef it is called the "Signature" and affects every note of the same name throughout the piece.



A Pause 𝄐 or the word "Fine" placed over a double bar denotes the end.

Name, Shape and Length of notes and corresponding rests.



HOW TO TUNE THE BANJO.

Use a C Tuning fork or pipe, to which tune the (4th) or Bass string.

Stop the (4th) string at the (7th) fret and tune the (3rd) string in unison.
" " (3rd) " " " (4th) " " " " (2nd) " " "
" " (2nd) " " " (3rd) " " " " (1st) " " "
" " (1st) " " " (5th) " " " " (5th) " " "

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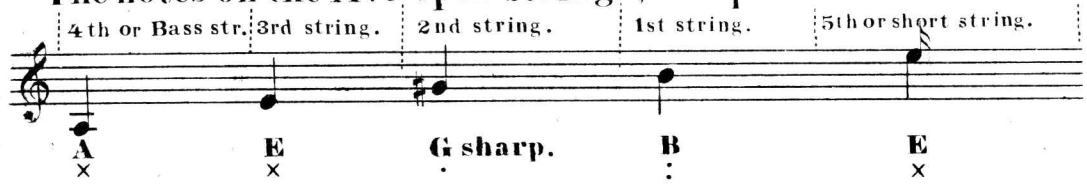
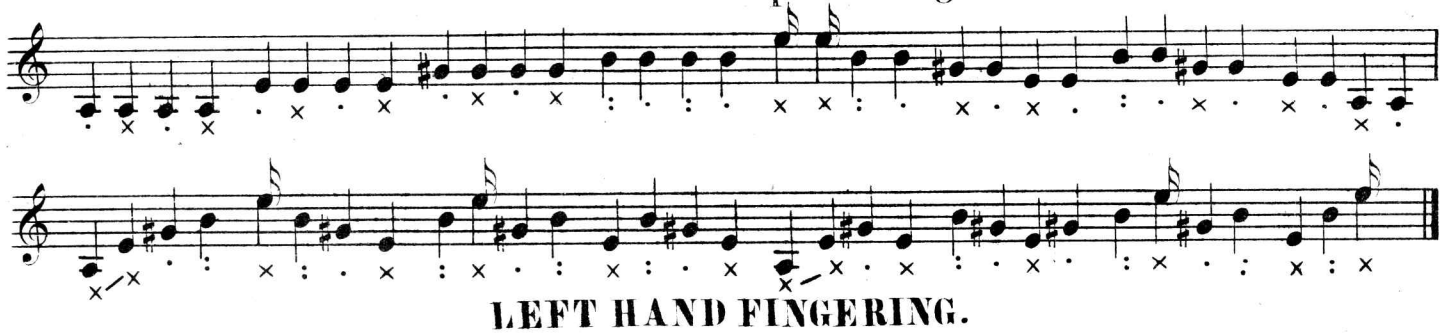
RIGHT HAND FINGERING.

A cross, thus (×) indicates the Thumb, One dot, thus (.) indicates the First finger, Two dots, (:) the Second finger, Three dots, (⁝) the Third finger, This sign ×—× signifies that the thumb is to slide from one string to another, This sign .—. signifies that the first finger is to slide in the same manner. Always "Pick" the first string with the second finger, the second string with the first finger and third, fourth and fifth strings with the thumb, when not marked otherwise.

The notes on the five open strings, as represented on the staff.

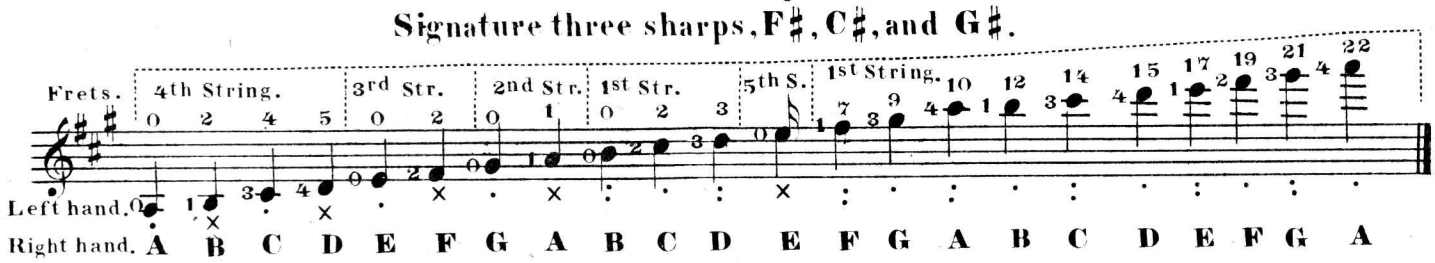


Exercise on the open strings.

LEFT HAND FINGERING.

Figures placed above the notes, indicate the fret, at which each note is made. The figures placed in front or under the notes, indicate the finger of the left hand used in stopping the strings,—0, Open string; 1, first finger; 2, second finger; 3, third finger; 4, fourth finger.

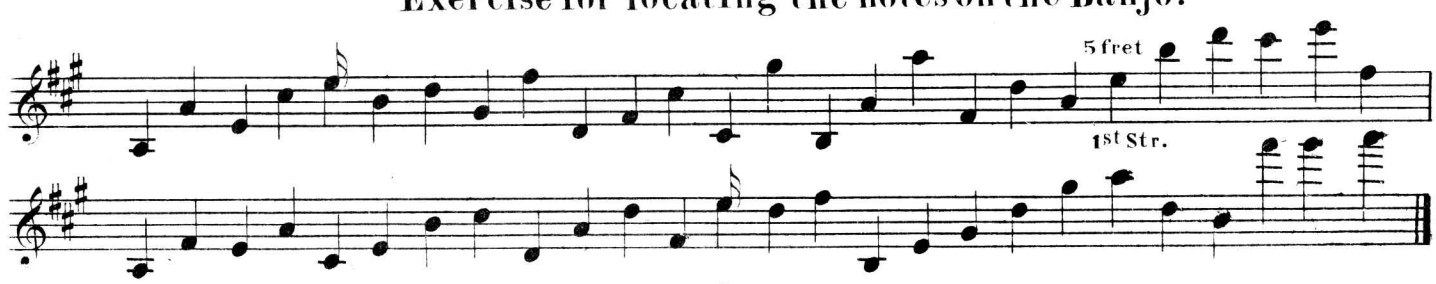
Scale of A major.

Signature three sharps, F♯, C♯, and G♯.



The pupil should practice the above scale, and commit to memory the right and left hand fingering, also at what fret each note is made.

Exercise for locating the notes on the Banjo.



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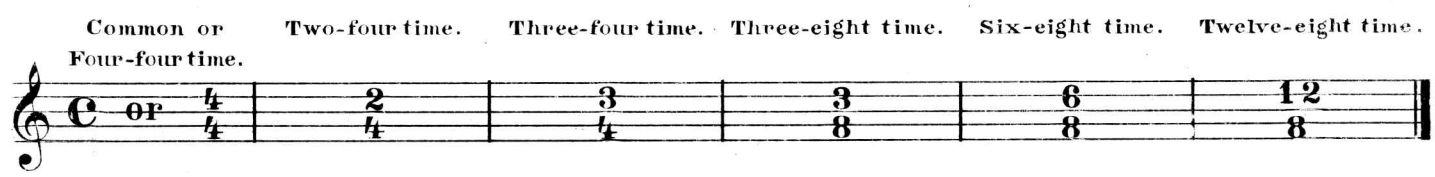
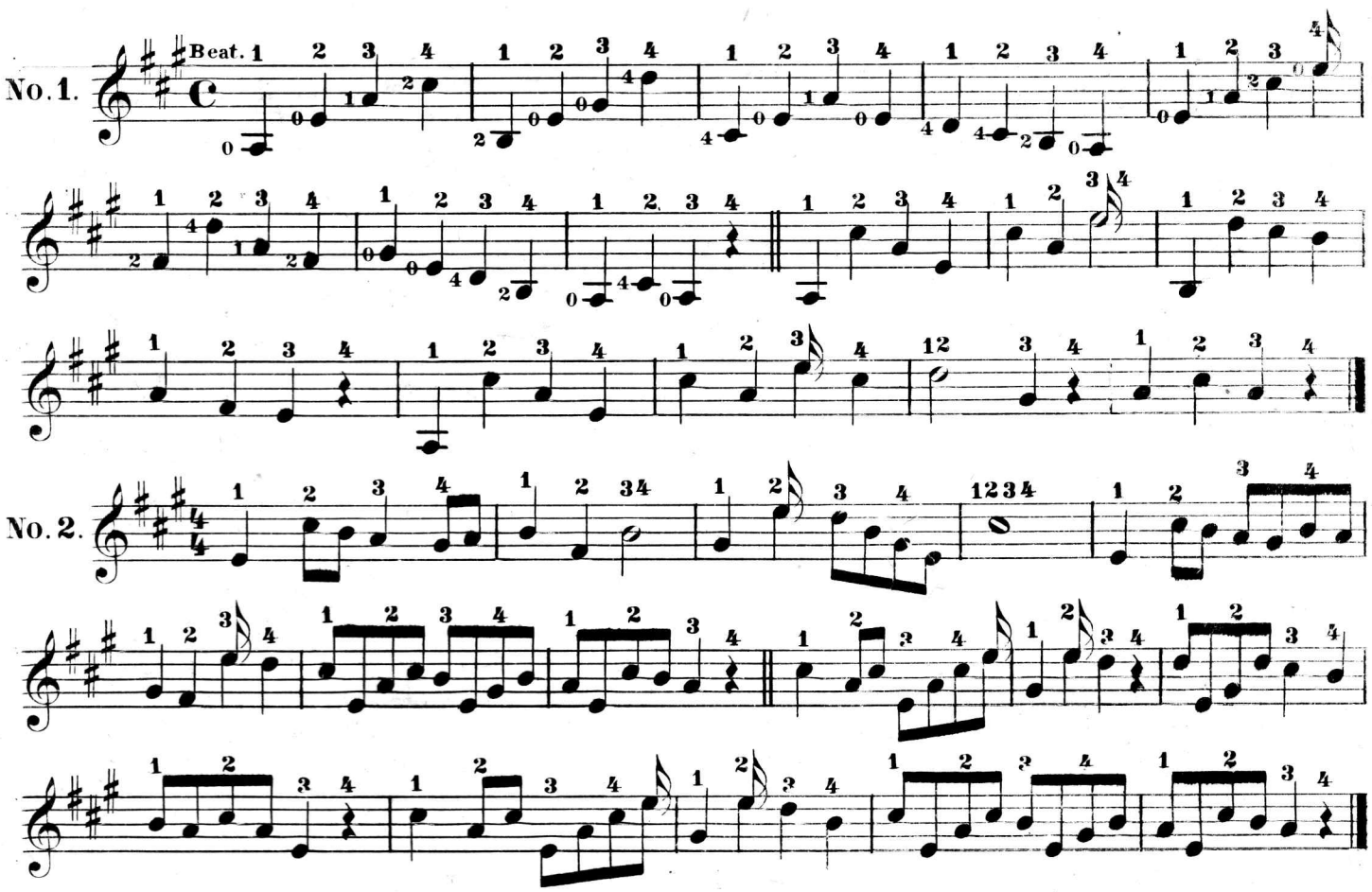
TIME.

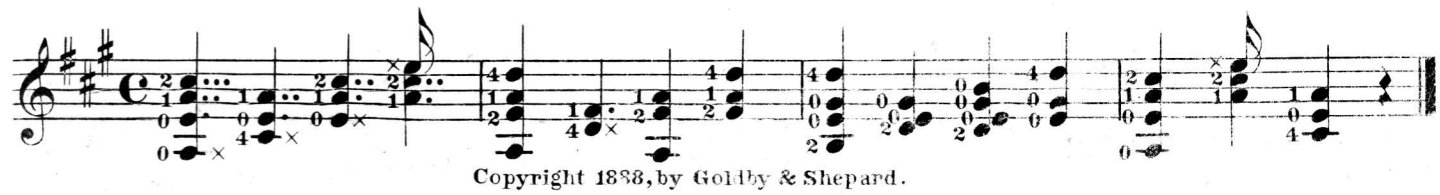
Figures placed at the beginning of the staff denote time, the upper figure indicates the number of notes in each measure, the lower figure the kind of notes, thus: a piece marked $\frac{4}{4}$ would have the value of four Quarter Notes, or their equivalent in other notes or rests in each measure.

The following examples will show the different varieties of time in general use.



Exercises in common time.

In common time the pupil should beat 1, 2, 3, 4, in each measure, and allow a quarter note or its equivalent to each beat.

CHORDS IN THE KEY OF A MAJOR.

A chord is two or more notes, one written above the other, and played simultaneously.

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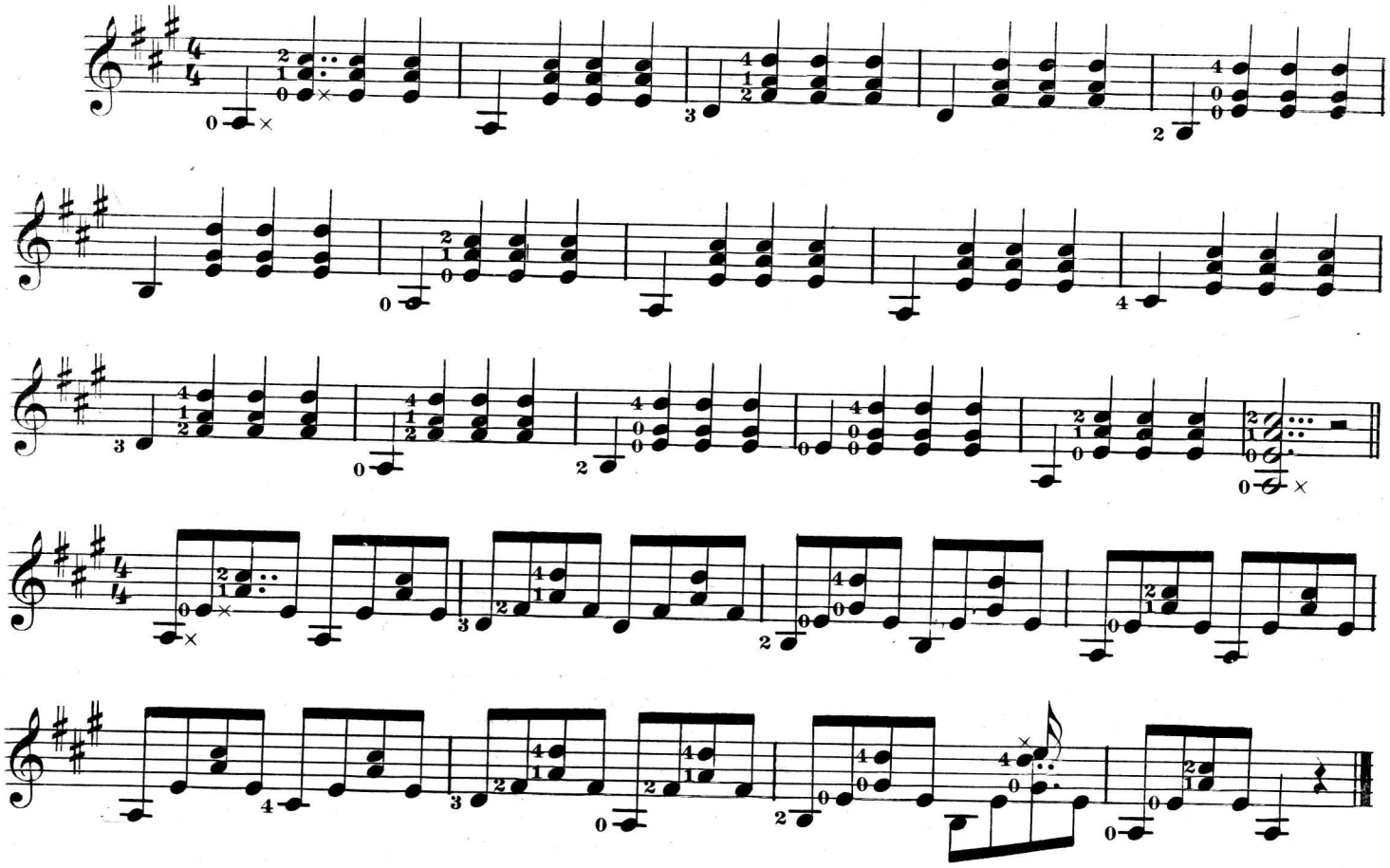
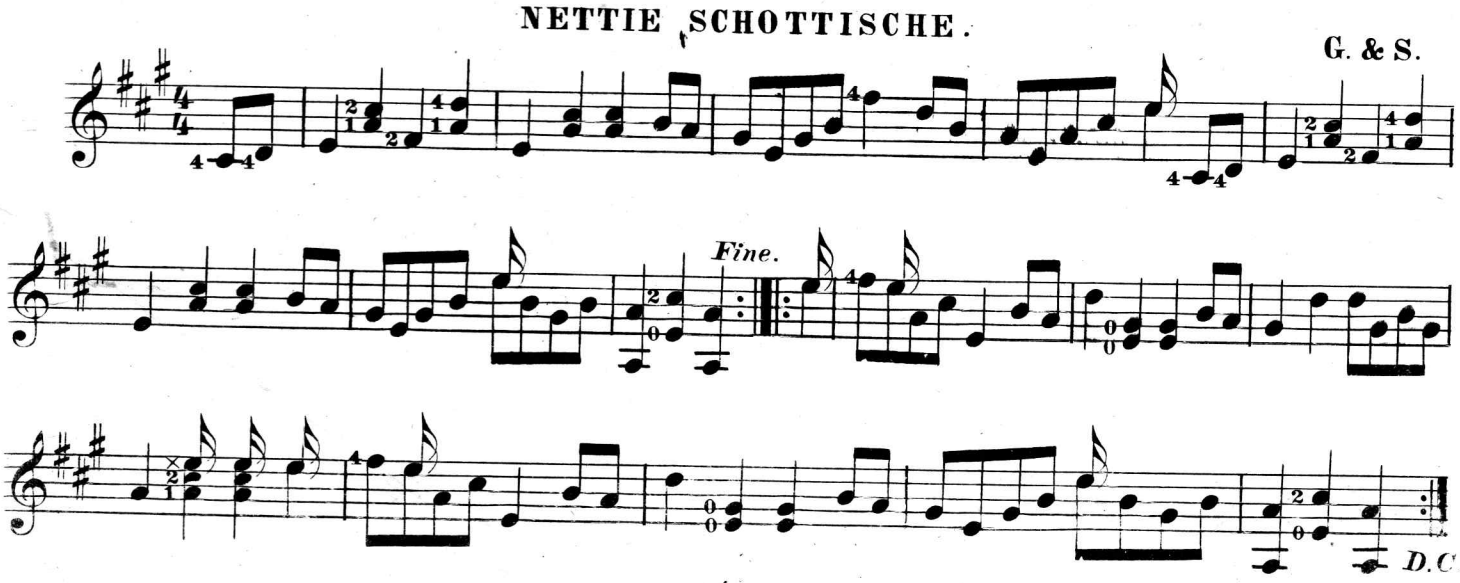
GOLDBY & SHEPARD'S
PROGRESSIVE STUDIES FOR THE BANJO.

CHORDS COMMONLY USED IN PLAYING ACCOMPANIMENTS.

When the letters D.C. which mean Da Capo, are found over or under a double bar it signifies that the performer must return to the beginning and play to where the word Fine is placed.

NETTIE SCHOTTISCHE.

G. & S.

STEPHEN SHEPARD'S

PUBLICATIONS FOR THE

Banjo, Guitar & Mandolin.

FOR BANJO.

Victor Parade March..... 25
*Mazie Waltz..... 25
*Monogram Waltzes..... 25
*Three Star Schottische..... 25
*Venita Waltz..... 25
*Magnetic Schottische..... 25
*Ideal Polka..... 25
*Verona Schottische..... 25
*Hawthorne Polka..... 25
Morrison Banjo March..... 25
*Pleasant Moments Schottische..... 25
Blossom Schottische..... 25
National Patrol..... 25
*Doxie Polka..... 25
*Serenader's Schottische..... 25
*Silver Bell Waltz..... 25
*Mountain Gallop..... 25
*Parlor Mazurka..... 25
*Waverly Gallop..... 25
Doris Waltzes..... 25
Doris Waltzes, with Piano..... 50
*Charlotte Mazurka..... 25
*Sylvia Waltz..... 25
*Eastwood Schottische..... 25
*Glenora Mazurka..... 25
*Belmont Clog..... 25
Massa's in the Cold Ground, variations..... 50
*Mt. Gretna March..... 25
" " " with Piano..... 50
" " " with Guitar..... 35
*Ruby Waltz..... 25
Strohm Clog, Ack's Pastime, Little So-and-So Jig } 25
*The Attempt Quickstep..... 25
*Columbia Waltzes..... 40
*Alpine Gavotte..... 30
" " with Piano..... 50
Blue Bells of Scotland, variations..... 35
*Meeting of Friends, Gallop..... 35
*Wedding Party Waltz..... 40
*On the Square Quickstep..... 25
*Our Own Schottische..... 25
*Roland Reed Waltz..... 40
*Gracie Mazurka, *Coral Schottische } 25
*Snowflake Mazurka, *Esteem Polka } 25
*Parting Waltz..... 35
*Homeward Bound March..... 25
*Combination Jig, *The Laurel Schottische } 25
Chart of Banjo Fingerboard..... 10

FOR GUITAR.

Adelphia Waltz, Duet..... 35
The "Attempt Quickstep," Duett..... 25
The Delightful Schottische, Duett..... 15
Chart of Guitar Fingerboard..... 10

FOR MANDOLIN.

Alvin Mazurka, Guitar Acc..... 25
Chart of Mandolin Fingerboard..... 10

Pieces marked thus * are arranged for Two Banjos, but are complete for one.

GOLDBY & SHEPARD'S PROGRESSIVE STUDIES FOR THE BANJO.—A series of 18 Studies in sheet music form, superior to any instruction book published. They contain Exercises, Reels, Jigs, Clogs, Polkas, Marches, Waltzes, &c., sufficient for a course of 36 lessons. Price of each Study, 20 cents.

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P. O. Box 485. PATERSON, N. J.

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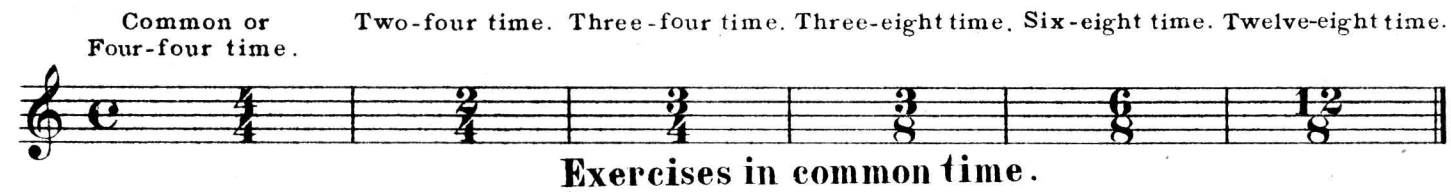
PROGRESSIVE STUDIES FOR THE BANJO.

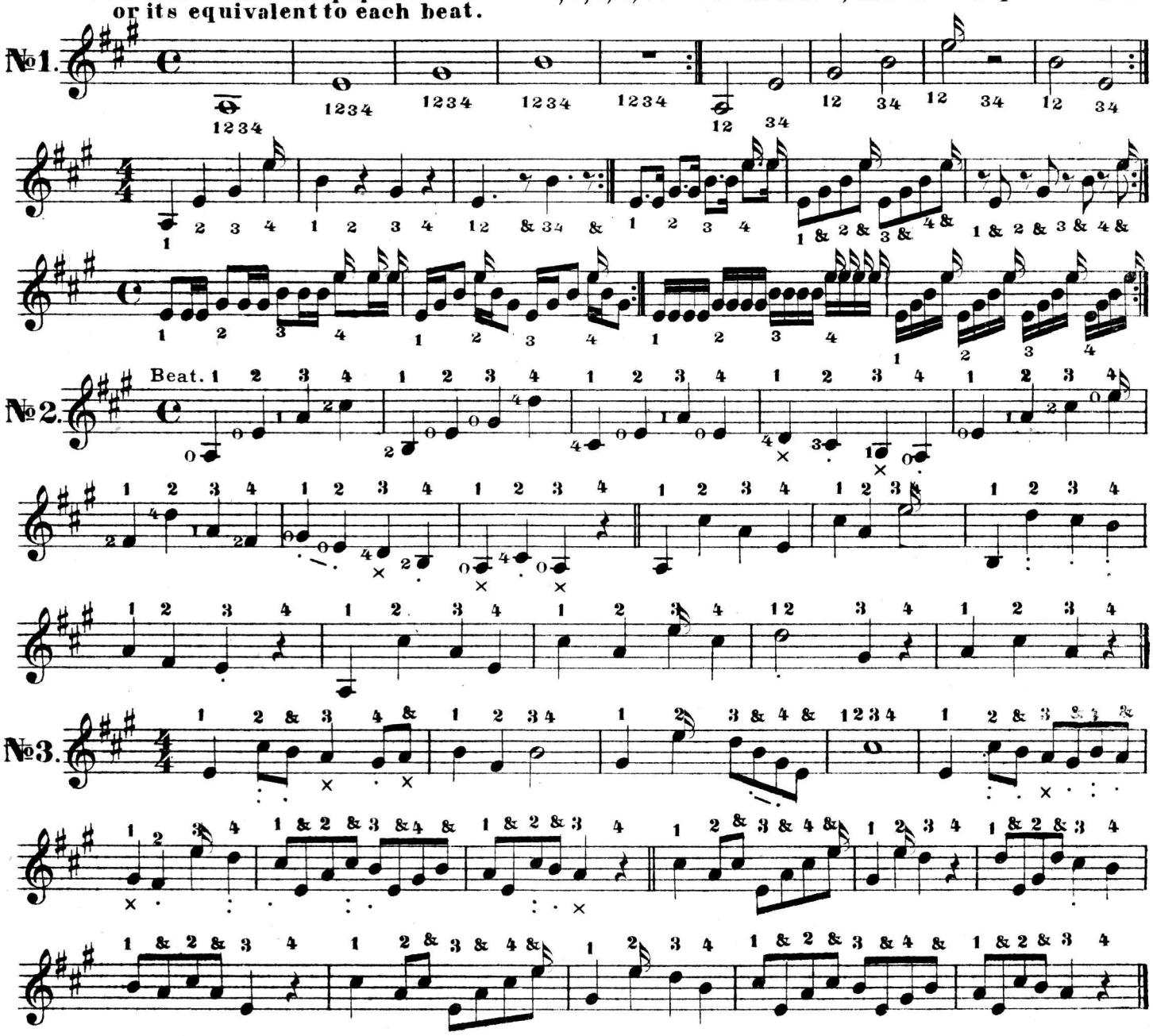
TIME.

Figures placed at the begining of the staff denote time, the upper figure indicates the number of notes in each measure, the lower figure the kind of notes, thus: a piece marked $\frac{4}{4}$ would have value of four Quarter Notes, or their equivalent in other notes or rests in each measure.

The following examples will show the different varieties of time in general use.



Exercises in common time.

In common time the pupil should beat 1, 2, 3, 4, in each measure, and allow a quarter note or its equivalent to each beat.

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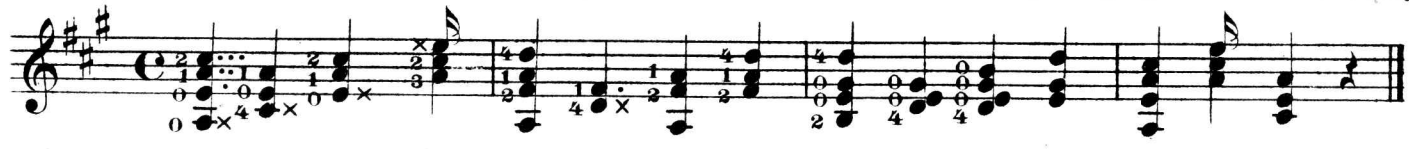
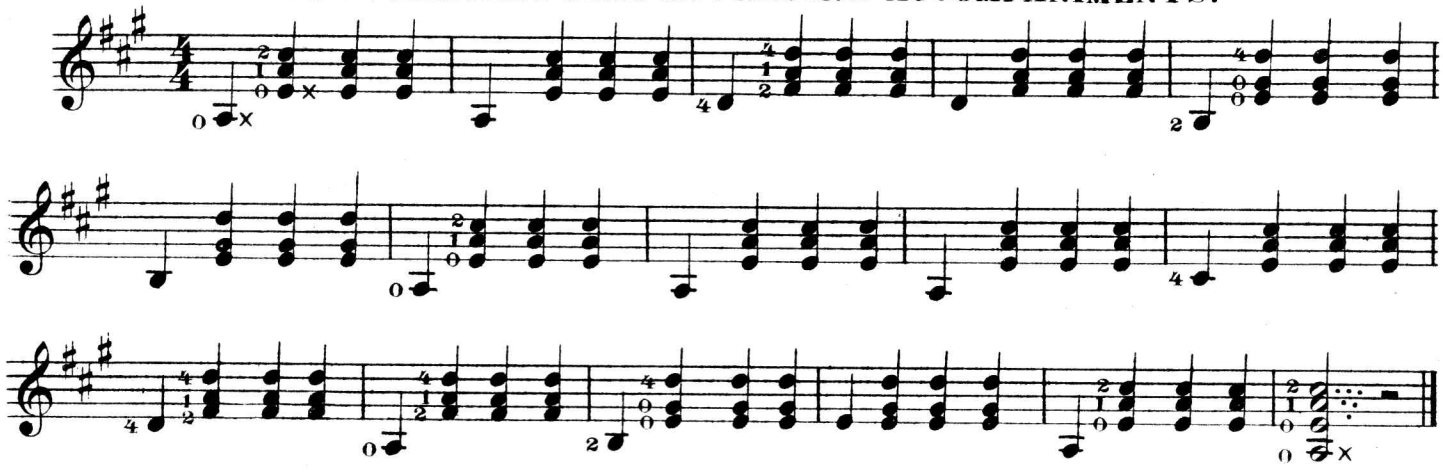
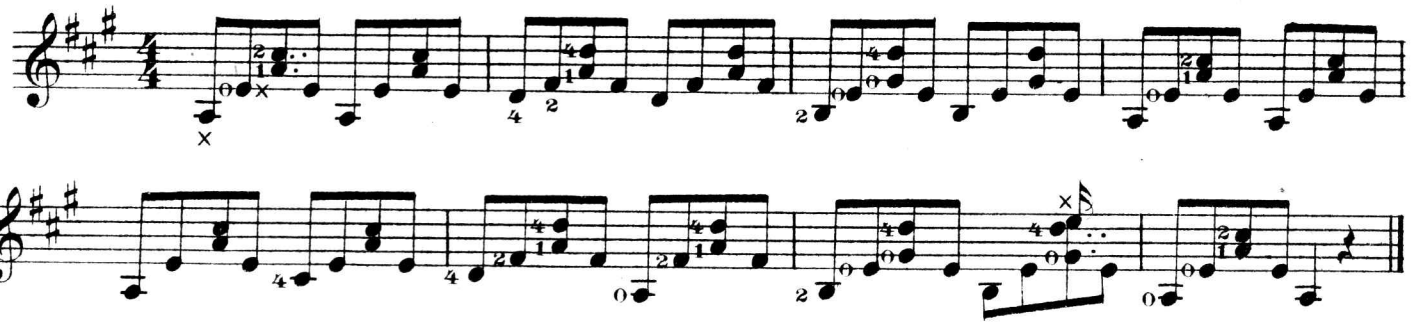
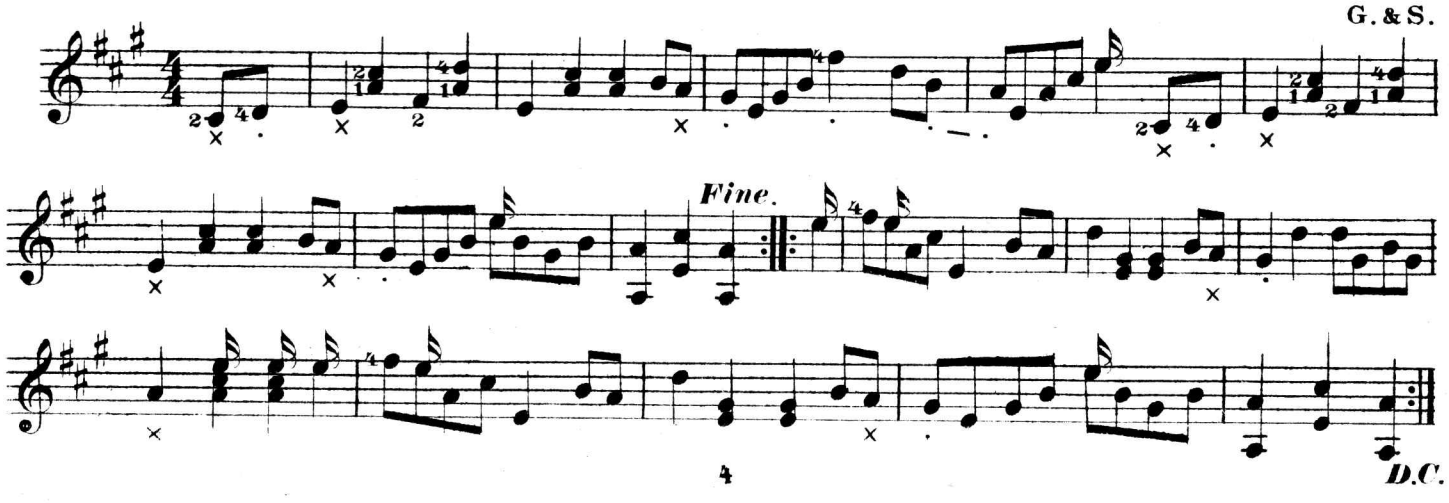
SIMPLE CHORDS IN KEY OF A MAJOR.

A chord is two or more notes, one written above the other, and played simultaneously.

CHORDS COMMONLY USED IN PLAYING ACCOMPANIMENTS.

BROKEN CHORDS.



When the letters D.C. which mean Da Capo, are found over or under a double bar it signifies that the performer must return to the beginning and play to where the word Fine is plac'd.

NETTIE SCHOTTISCHE.

G.&S.

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PROGRESSIVE STUDIES

FOR THE

BANJO

STUDY No 1	.20	STUDY No 2	.20
STUDY „ 3	.20	STUDY „ 4	.20
STUDY „ 5	.20	STUDY „ 6	.20
STUDY „ 7	.20	STUDY „ 8	.20
STUDY „ 9	.20	STUDY „ 10	.20
STUDY „ 11	.20	STUDY „ 12	.20
STUDY „ 13	.20	STUDY „ 14	.20
STUDY „ 15	.20	STUDY „ 16	.20
STUDY „ 17	.20	STUDY „ 18	.20

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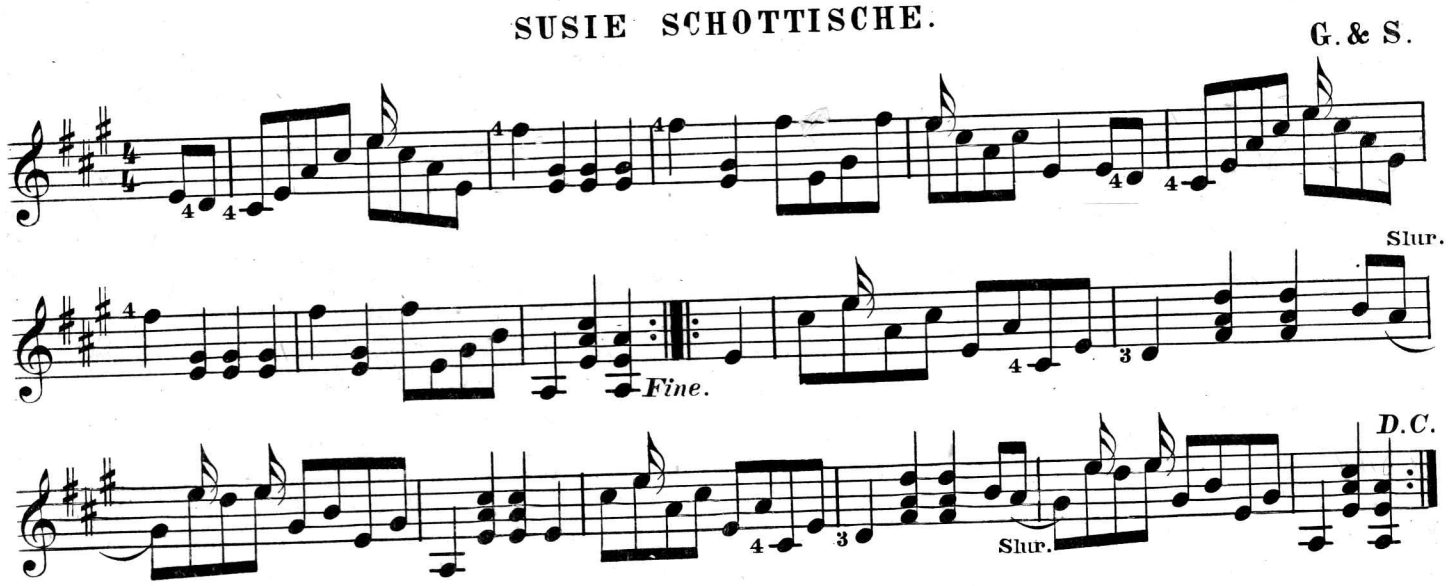
THE SLUR.

The slur is indicated by this sign ⁀ placed over or under two notes; in executing the slur the higher note is played, and the finger of the left hand is drawn off the string, thus allowing the lower note to sound.

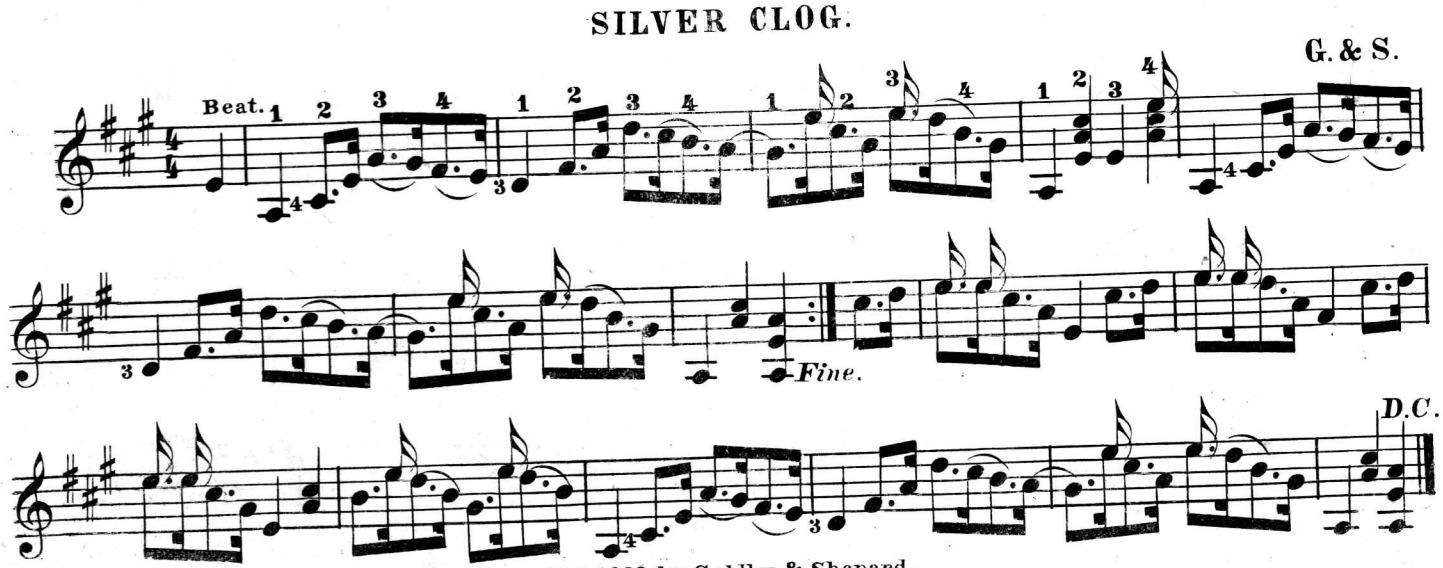
SUSIE SCHOTTISCHE.

G. & S.

DOTTED NOTES.

A dot placed after a note adds one half the original value of the note, thus making a dotted eighth note equal to three sixteenth notes, a dotted quarter note equal to three eighth notes, a dotted half note equal to three quarter notes. Dotted rests are also affected in the same manner.

In the following piece the pupil will allow a dotted eighth note and a sixteenth note to each beat.

SILVER CLOG.

G. & S.

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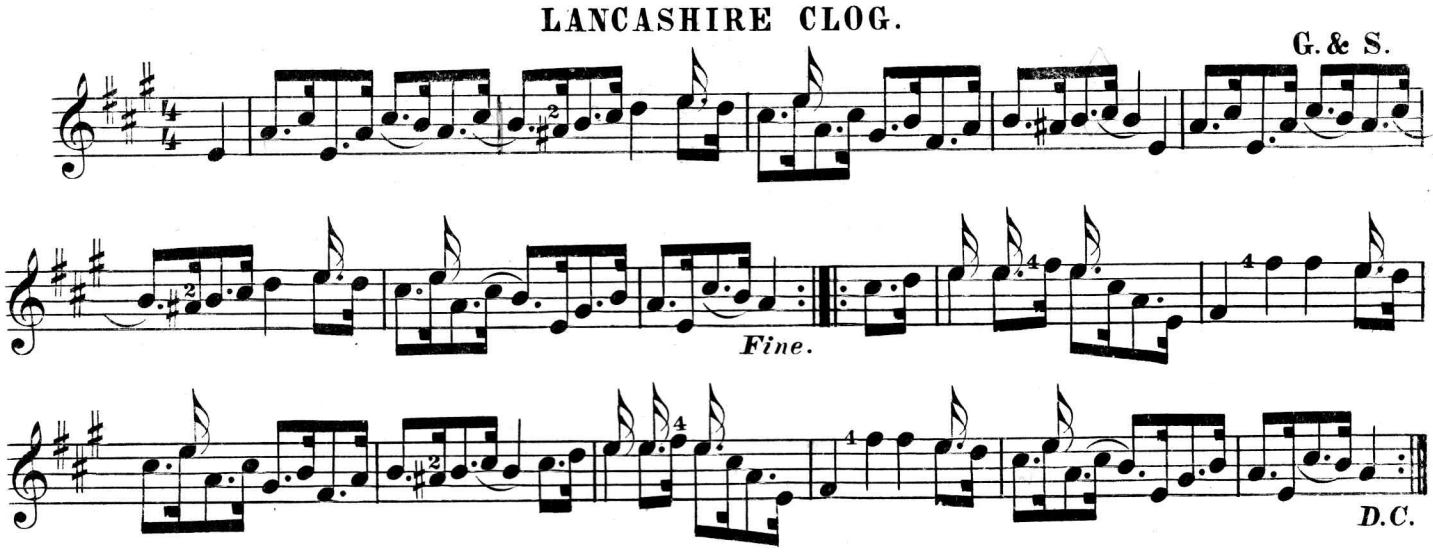
ACCIDENTALS.

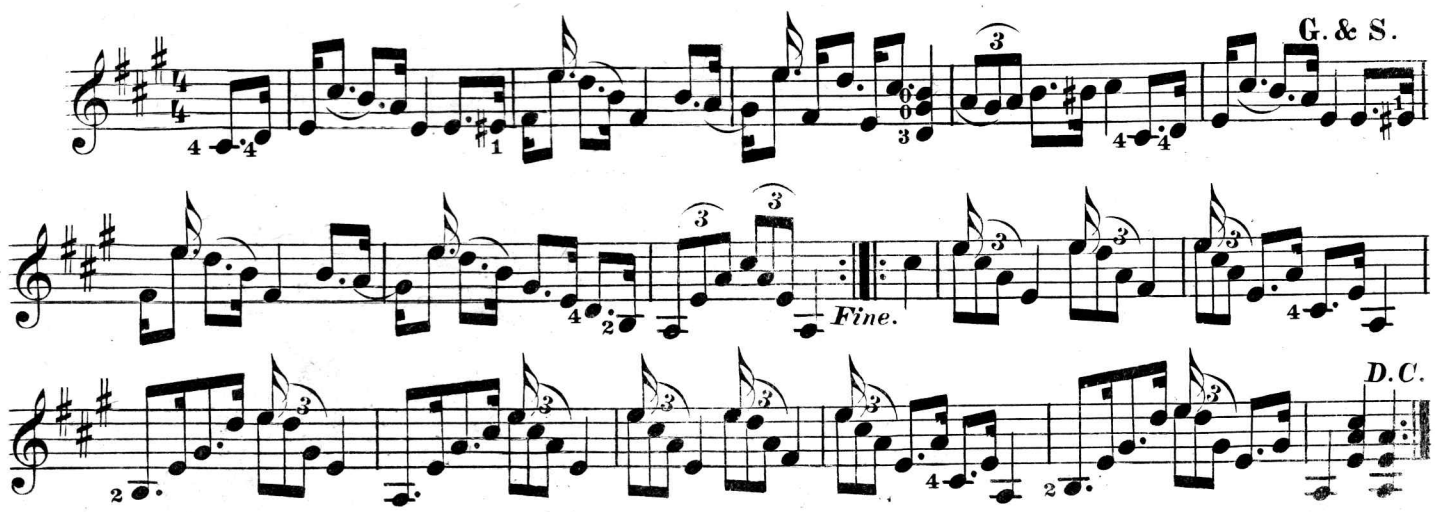
A sharp placed before a note raises it a half tone; a flat placed before a note lowers it a half tone; a natural restores a note that has been affected by a sharp or a flat to its original position; these are called Accidentals and affect all notes of the same name throughout the measure in which they occur.

LANCASHIRE CLOG.

TRIPLETS.

A Triplet is a group of three notes, and is indicated by this character $\overset{3}{\frown}$ being placed over or under them, and are played in the time of two notes of the same value.

Note. A triplet should be played as though the word "*hap-pi-ly*" were spoken upon the beat or beats where they occur.

TRIPLET SCHOTTISCHE.



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STUDY No 1	.20	STUDY No 2	.20
STUDY „ 3	.20	STUDY „ 4	.20
STUDY „ 5	.20	STUDY „ 6	.20
STUDY „ 7	.20	STUDY „ 8	.20
STUDY „ 9	.20	STUDY „ 10	.20
STUDY „ 11	.20	STUDY „ 12	.20
STUDY „ 13	.20	STUDY „ 14	.20
STUDY „ 15	.20	STUDY „ 16	.20
STUDY „ 17	.20	STUDY „ 18	.20

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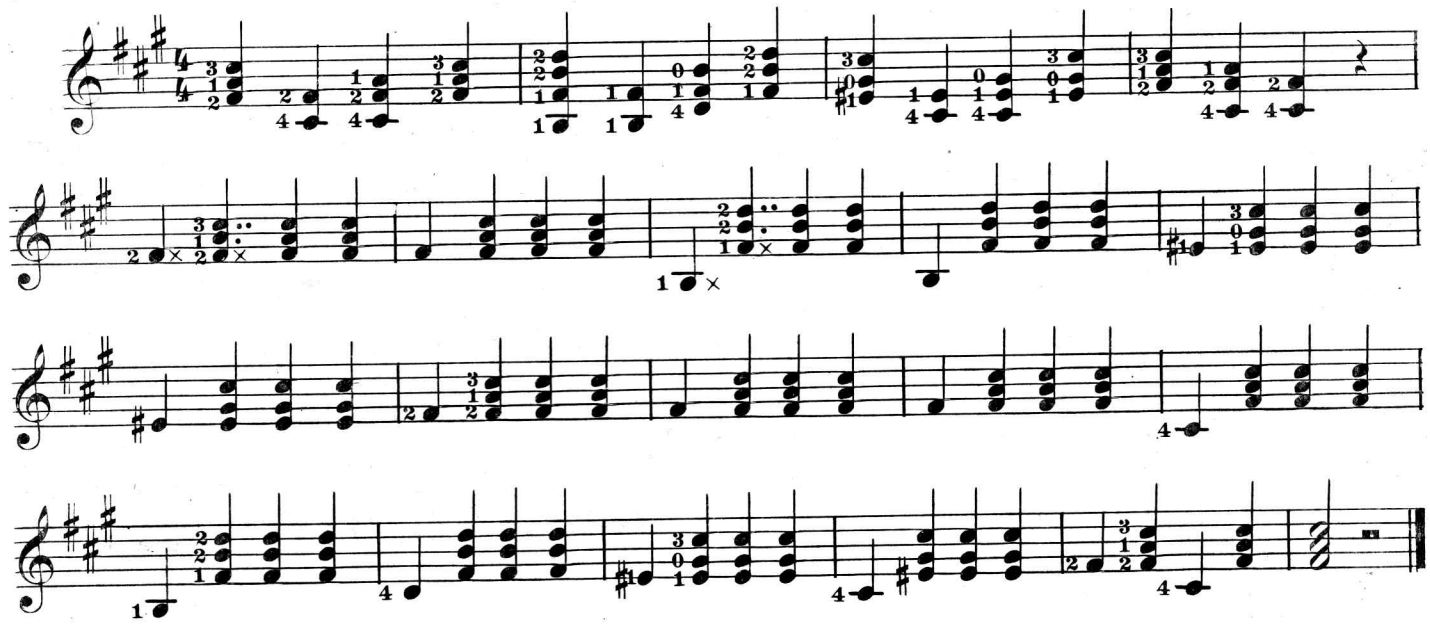
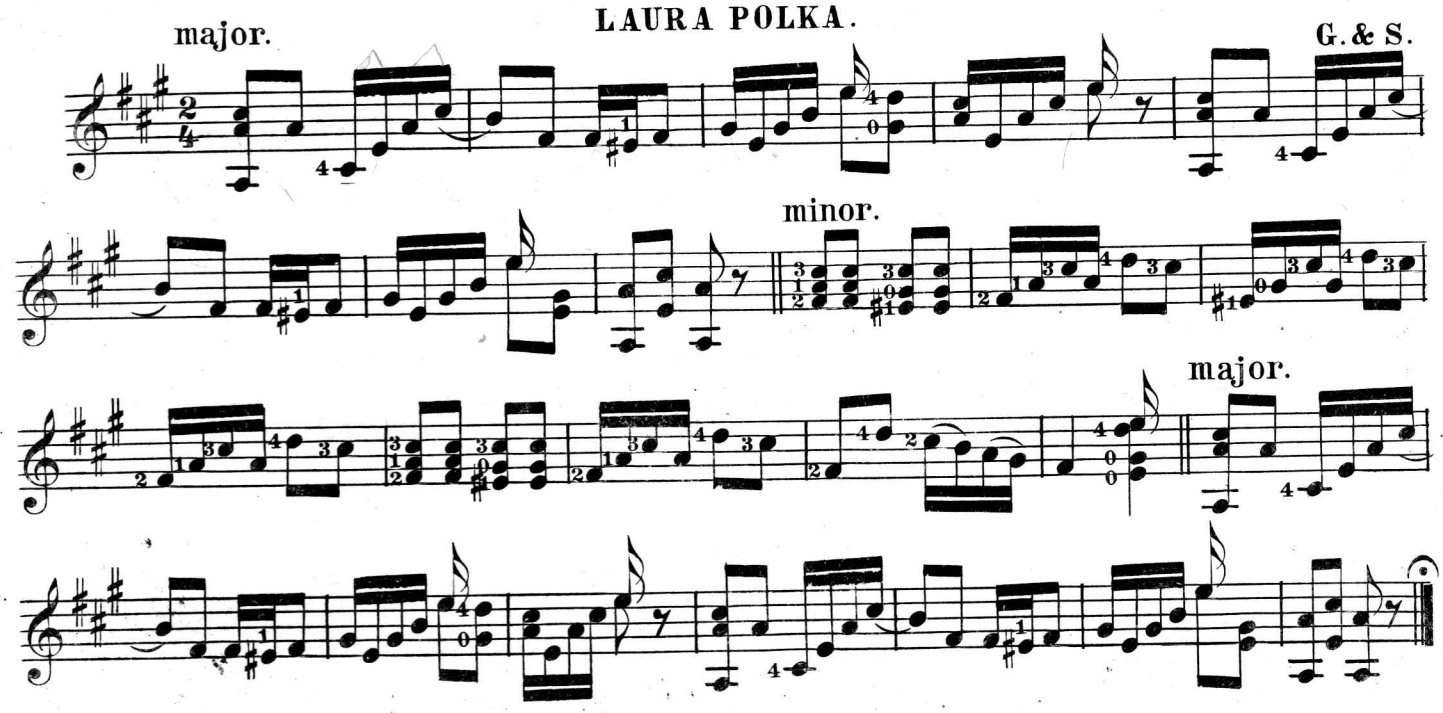
Every Major Key has its relative Minor, which is founded on the sixth note of the Major Scale, and is written with the same signature; the sixth note in the scale of A Major is F♯, therefore F♯ Minor has three sharps for its signature.

CHORDS IN THE KEY OF F♯ MINOR.

INTRODUCING TWO-FOUR TIME.

In Two-four time each measure contains the value of two quarter notes, or their equivalent, two eighth notes, or an eighth note and an eighth rest, are equal to a quarter note, and count as one beat, an eighth and two sixteenth notes, or four sixteenth notes also count as one beat.

LAURA POLKA.

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ELSIE POLKA.

major. G. & S.

minor.

major.

JIG.

major.

minor.

major.

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FOR THE

BANJO

STUDY No 1	.20	STUDY No 2	.20
STUDY " 3	.20	STUDY " 4	.20
STUDY " 5	.20	STUDY " 6	.20
STUDY " 7	.20	STUDY " 8	.20
STUDY " 9	.20	STUDY " 10	.20
STUDY " 11	.20	STUDY " 12	.20
STUDY " 13	.20	STUDY " 14	.20
STUDY " 15	.20	STUDY " 16	.20
STUDY " 17	.20	STUDY " 18	.20

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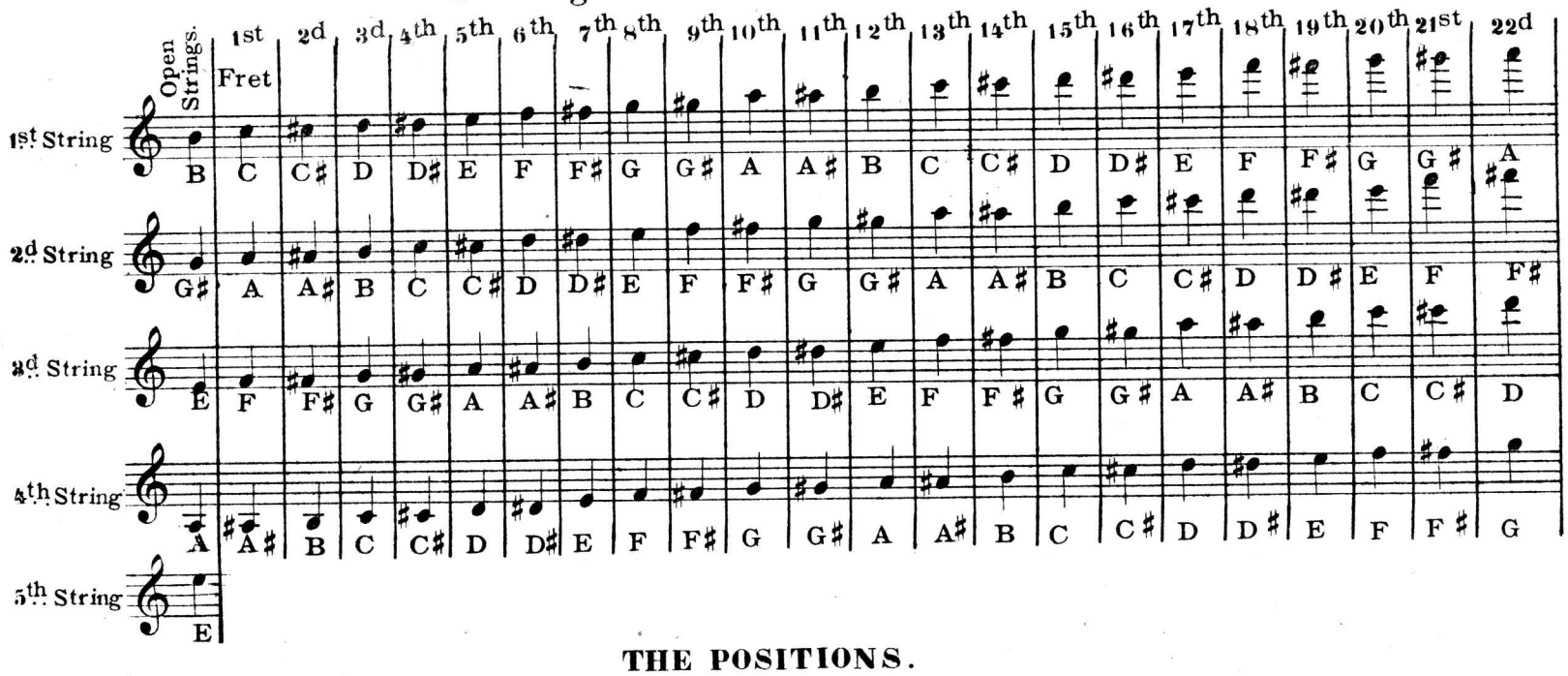
DIAGRAM OF THE BANJO FINGERBOARD.

Showing All the Notes on Each String.

THE POSITIONS.

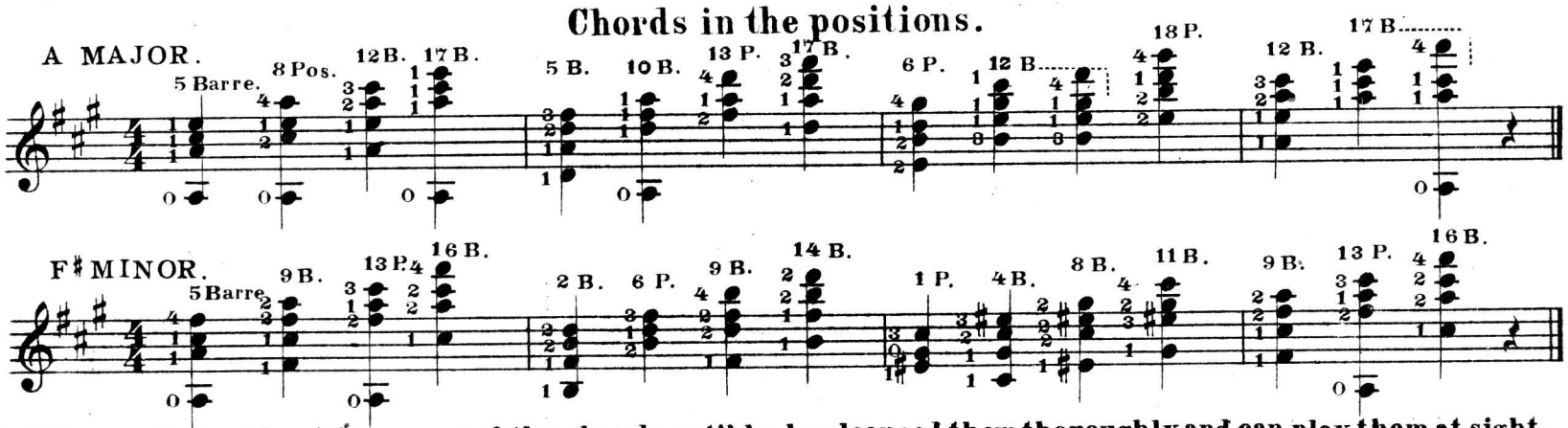
There are as many positions as there are frets upon the fingerboard, the first finger usually determines the position; when the first finger is at the first fret, it is called the first position, 2d fret 2d position, 3d fret 3d position, and so on.

The positions when used in this work will be designated thus: 1st Pos., 2d Pos., 3d Pos., &c.

THE BARRE.

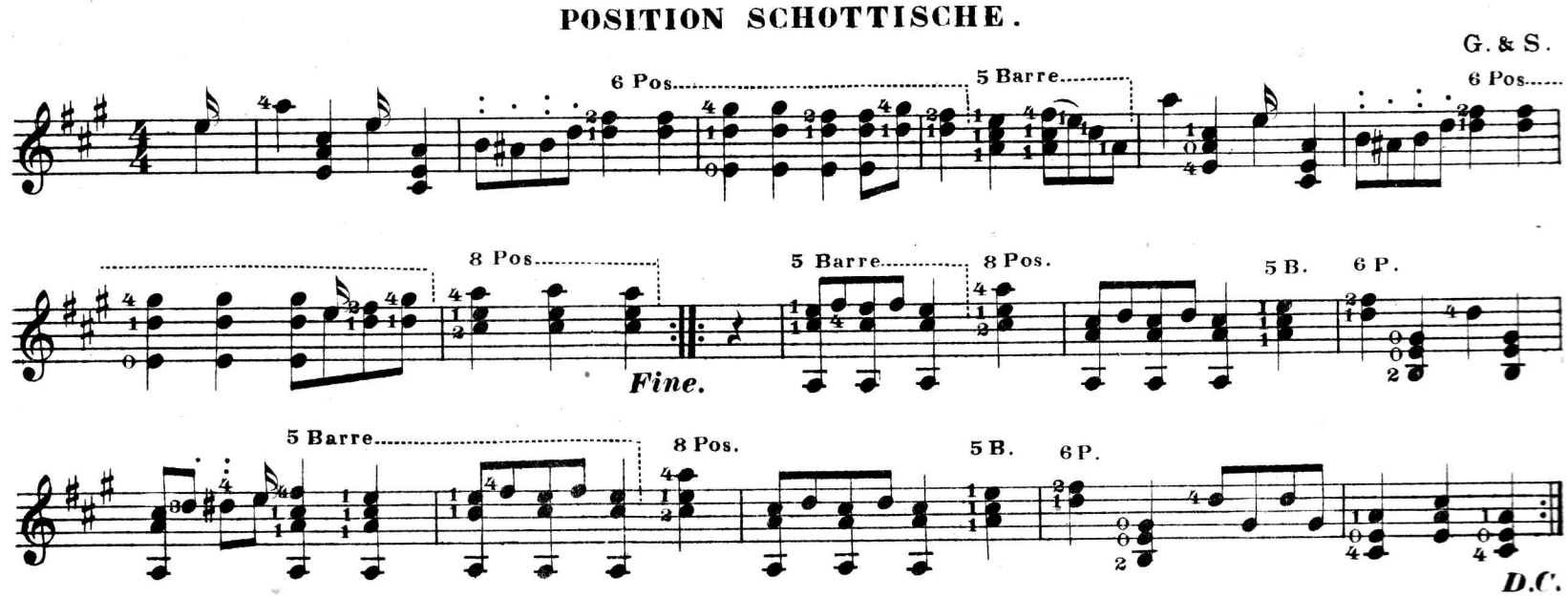
When two or more notes are made at the same fret, it is called a Barre; in making the barre; place the first finger across the strings at the required fret, leaving the remaining fingers free to stop the strings if desired.

Chords in the positions.



The pupil should not leave any of the chords until he has learned them thoroughly and can play them at sight.

POSITION SCHOTTISCHE.

G. & S.

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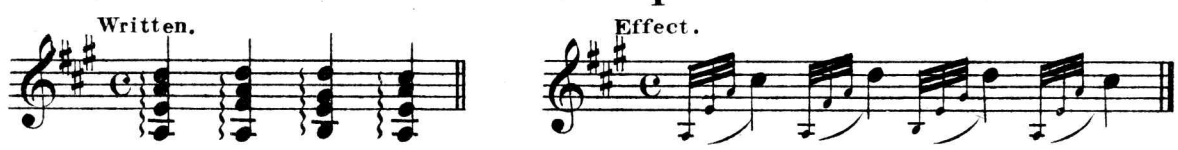
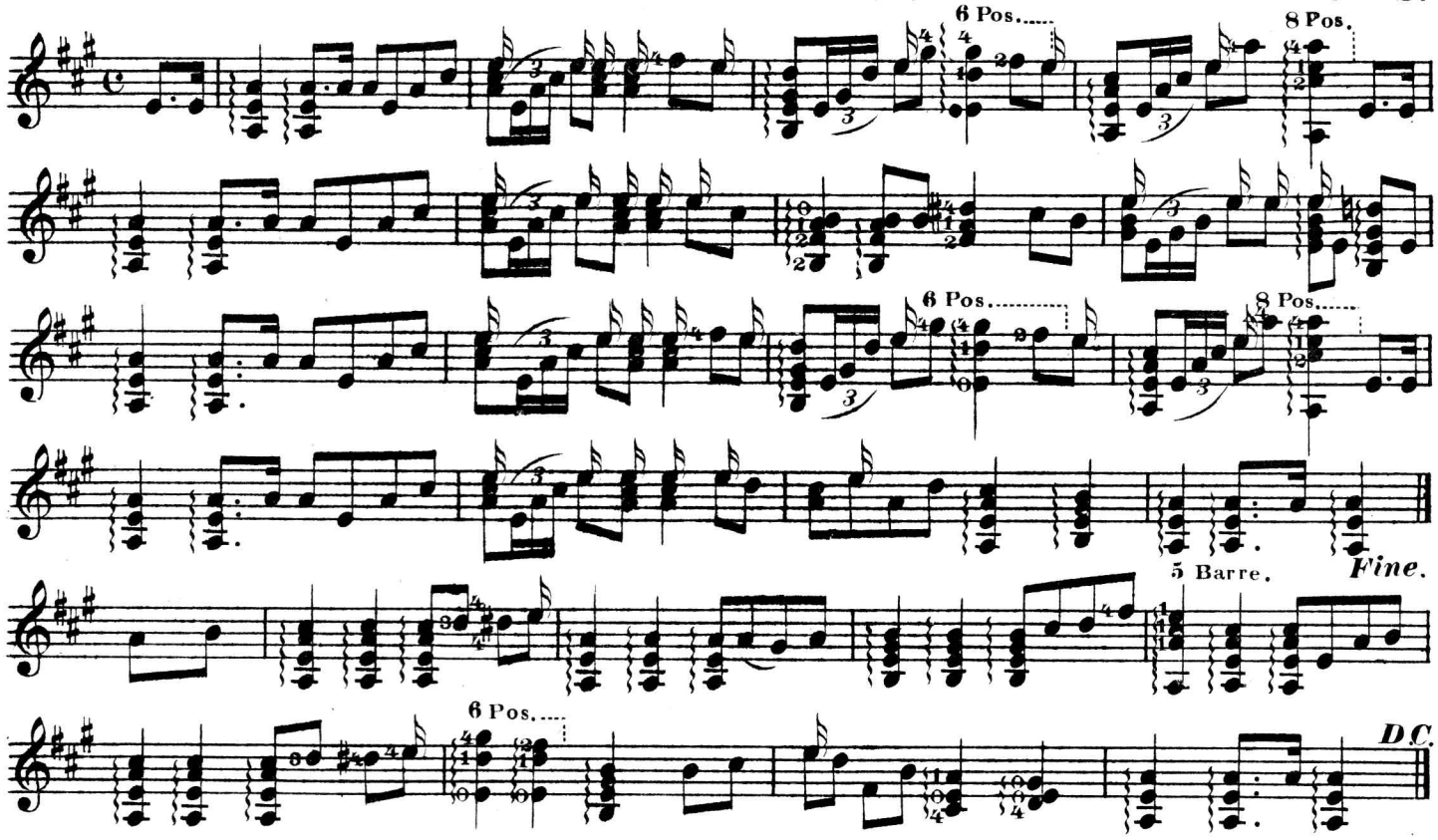
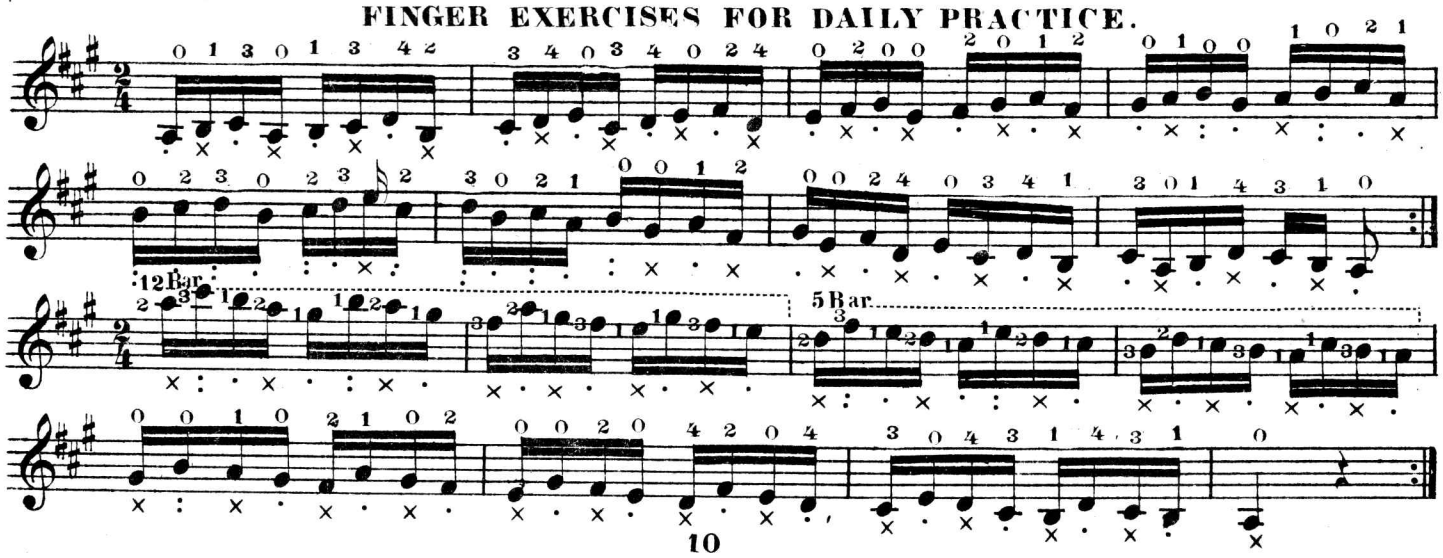
ARPEGGIO OR HARP CHORDS.

This sign, called the Vertical Slur, indicates the arpeggio or harp chord, the notes comprissing the chord are played in rapid sussession one after the other, from the lowest note upwards, allowing the beat to fall on the highest note.

Example.

ARPEGGIO MARCH. G. & S.

FINGER EXERCISES FOR DAILY PRACTICE.



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STUDY " 9	.20	STUDY " 10	.20
STUDY " 11	.20	STUDY " 12	.20
STUDY " 13	.20	STUDY " 14	.20
STUDY " 15	.20	STUDY " 16	.20
STUDY " 17	.20	STUDY " 18	.20

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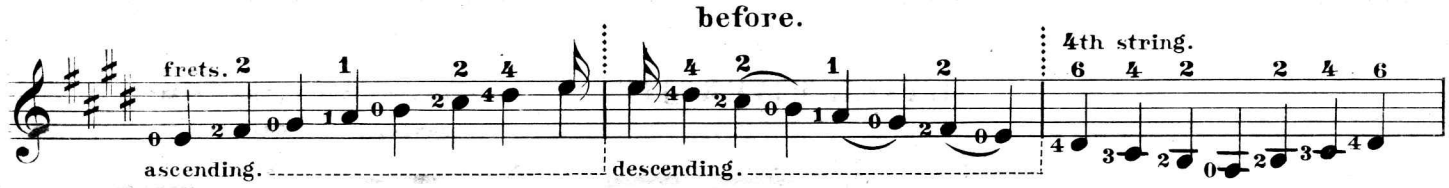
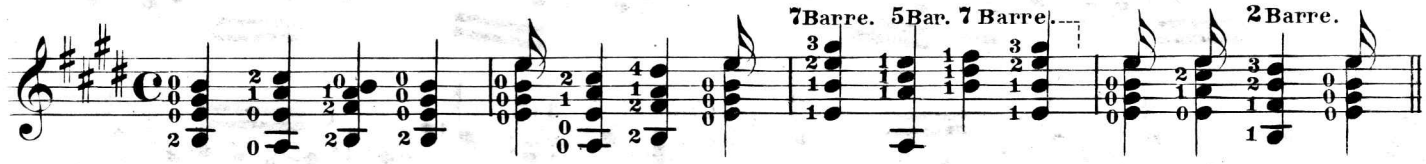
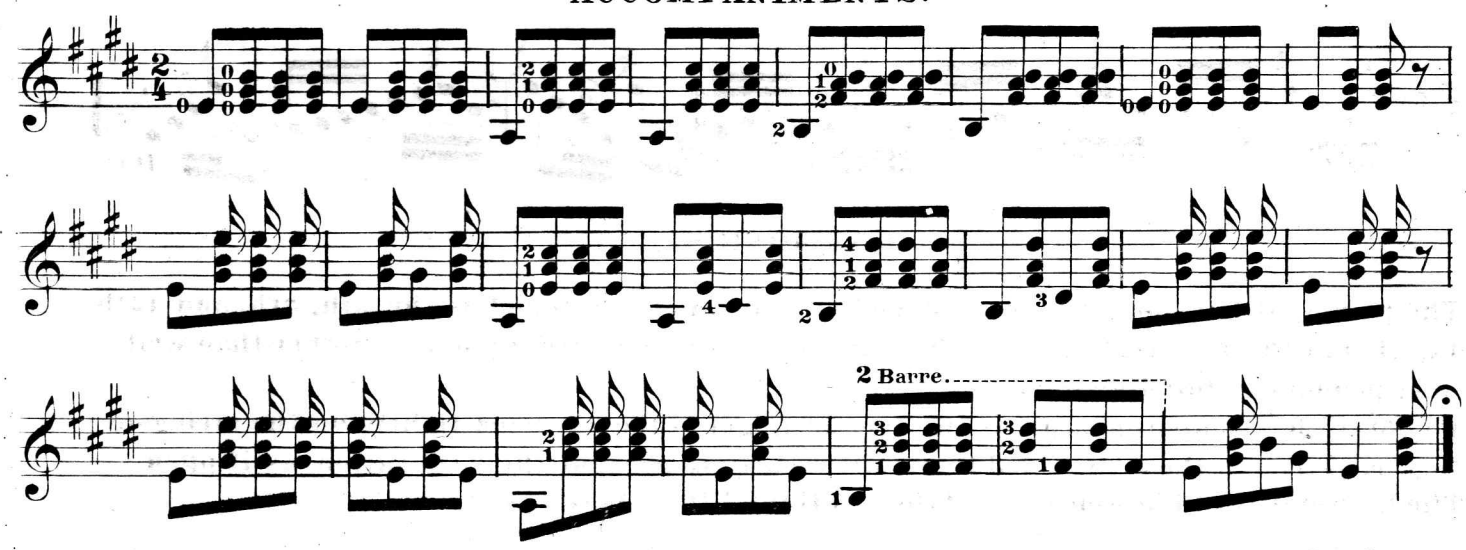
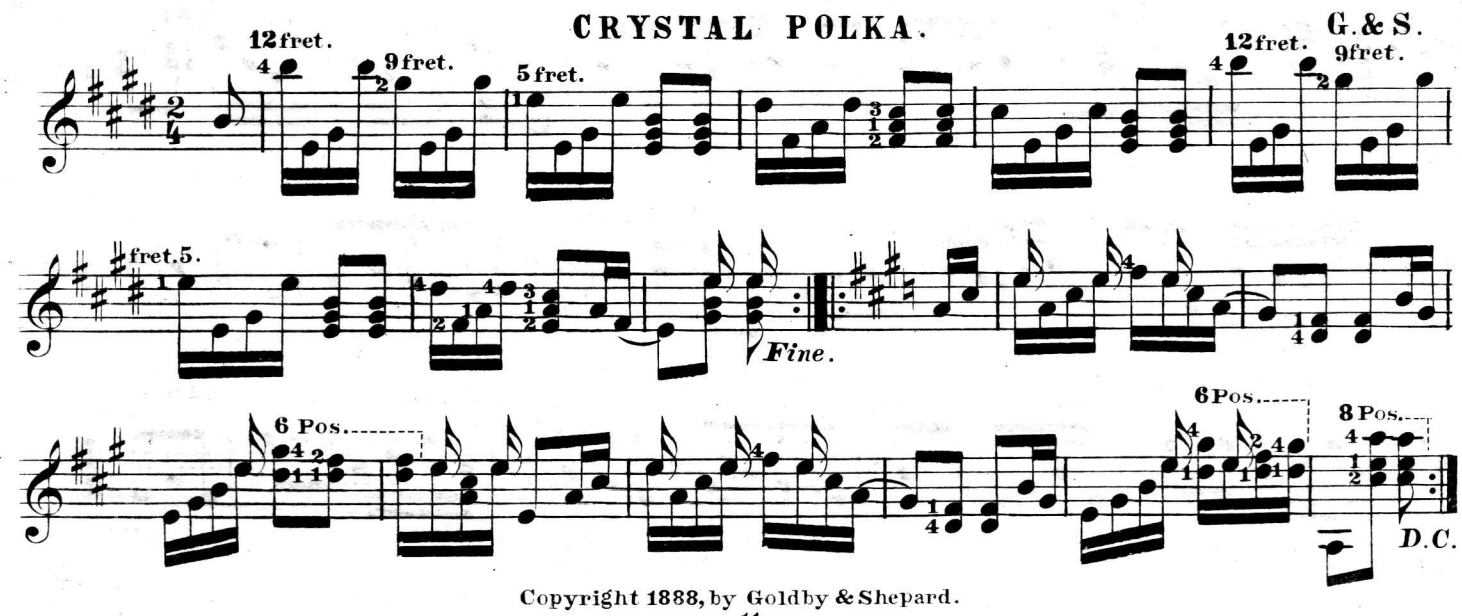
SCALE OF E MAJOR.

(Signature four Sharps F♯,C♯,G♯,and D♯.)

Note. Make every D one fret higher than in the key of A major; all the rest are made as before.

CHORDS IN THE KEY OF E MAJOR.

ACCOMPANIMENTS.

N.B. Always look at the signature before attempting to play a piece; observe the change of signature in the second part of the following melody.

CRYSTAL POLKA.

G.& S.



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GRACE NOTES.

Grace notes are introduced in music for the purpose of embellishment, these notes are made very short, and are not counted in the time, but borrow their time from the following note.

SWANEE RIVER JIG.

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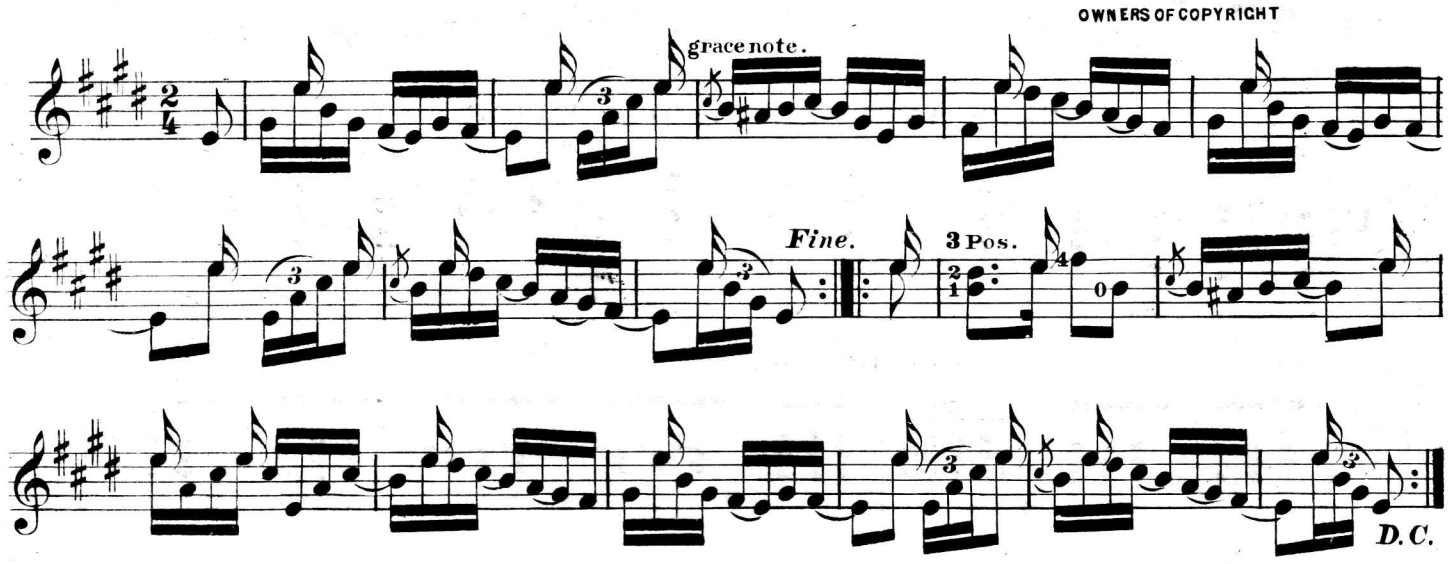
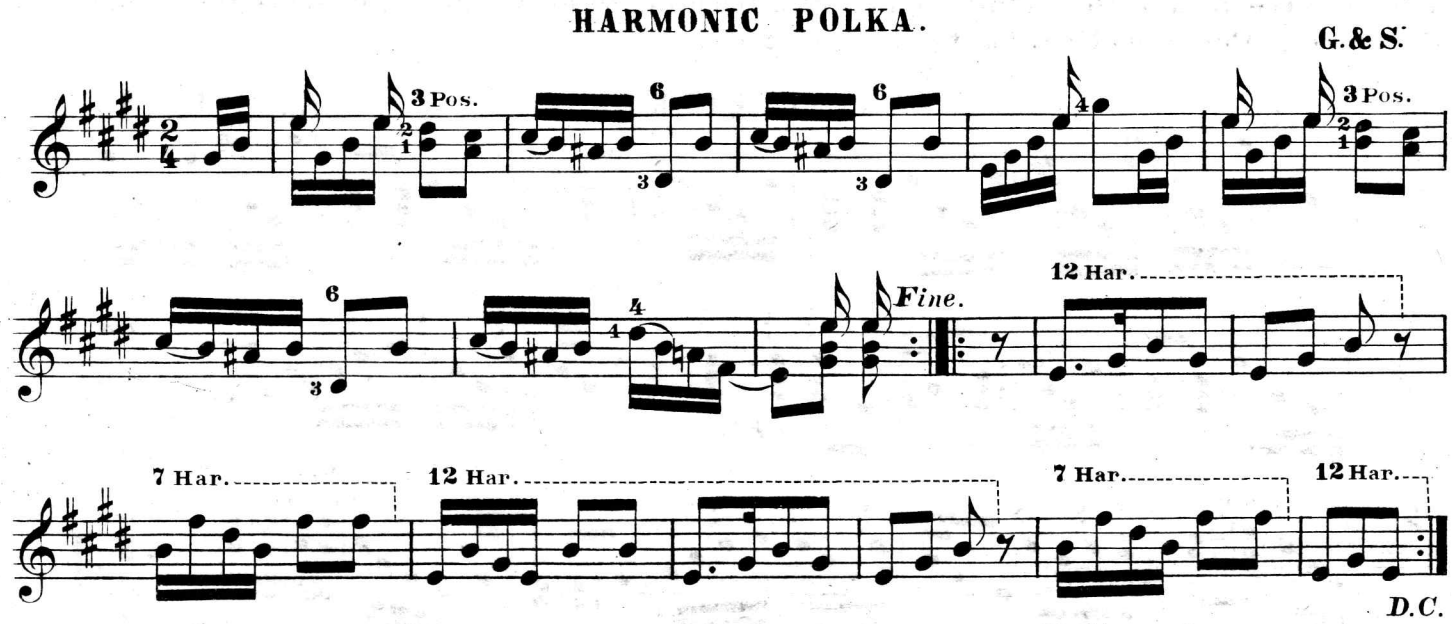

HARMONICS.

The principal harmonic tones produced on the banjo, are found at the 5th, 7th, and 12th frets, also at the 17th fret on the 5th string, these tones sound an octave higher than written and produce a flute-like effect.

To obtain harmonic tones, press the second finger of the left hand lightly on the string or strings required at the designated fret, sufficiently to prevent their vibration, as if open.

The harmonics will be abbreviated thus: 5 Har., 7 Har., 12 Har. &c.

HARMONIC POLKA.

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Banjo, Guitar & Mandolin.

FOR BANJO.

Victor Parade March..... 25
*Mazie Waltz. 25
*Monogram Waltzes 25
*Three Star Schottische..... 25
*Venita Waltz. 25
*Magnetic Schottische..... 25
*Ideal Polka 25
*Verona Schottische. 25
*Hawthorne Polka 25
Morrison Banjo March 25
*Pleasant Moments Schottische..... 25
Blossom Schottische..... 25
National Patrol 25
*Doxie Polka. 25
*Serenader's Schottische..... 25
*Silver Bell Waltz..... 25
*Mountain Gallop. 25
*Parlor Mazurka..... 25
*Waverly Gallop..... 25
Doris Waltzes 25
Doris Waltzes, with Piano..... 50
*Charlotte Mazurka..... 25
*Sylvia Waltz..... 25
*Eastwood Schottische..... 25
*Glenora Mazurka..... 25
*Belmont Clog. 25
Massa's in the Cold Ground, variations.... 50
*Mt. Gretna March..... 25
" " " with Piano. 50
" " " with Guitar..... 35
*Ruby Waltz..... 25
Strohm Clog, Jack's Pastime, Little So-and-So Jig, ... 25
*The Attempt Quickstep. 25
*Columbia Waltzes 40
*Alpine Gavotte..... 30
" " with Piano..... 50
Blue Bells of Scotland, variations..... 35
*Meeting of Friends, Gallop..... 35
*Wedding Party Waltz..... 40
*On the Square Quickstep..... 25
*Our Own Schottische..... 25
*Roland Reed Waltz..... 40
*Gracie Mazurka, *Coral Schottische 25
*Snowflake Mazurka, *Esteem Polka 25
*Parting Waltz..... 35
*Homeward Bound March..... 25
*Combination Jig, *The Laurel Schottische 25
Chart of Banjo Fingerboard..... 10

FOR GUITAR.

Adelphia Waltz, Duett..... 35
The "Attempt Quickstep," Duett..... 25
The Delightful Schottische, Duett..... 15
Chart of Guitar Fingerboard..... 10

FOR MANDOLIN.

Alvin Mazurka, Guitar Acc 25
Chart of Mandolin Fingerboard..... 10

Pieces marked thus * are arranged for Two Banjos, but are complete for one.

GOLDBY & SHEPARD'S PROGRESSIVE STUDIES FOR THE BANJO.—A series of 18 Studies in sheet music form, superior to any instruction book published. They contain Exercises, Reels, Jigs, Clogs, Polkas, Marches, Waltzes, &c., sufficient for a course of 36 lessons. Price of each Study, 20 cents.

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STUDY " 9	.20	STUDY " 10	.20
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STUDY " 17	.20	STUDY " 18	.20

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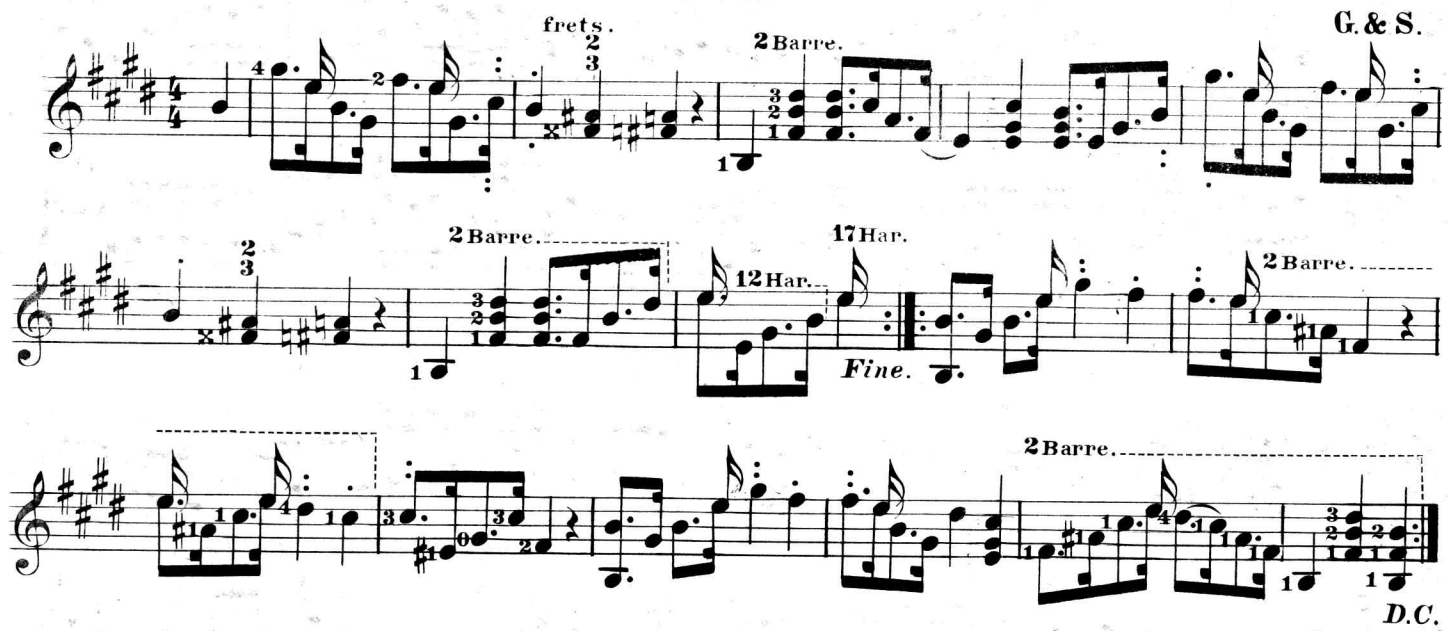
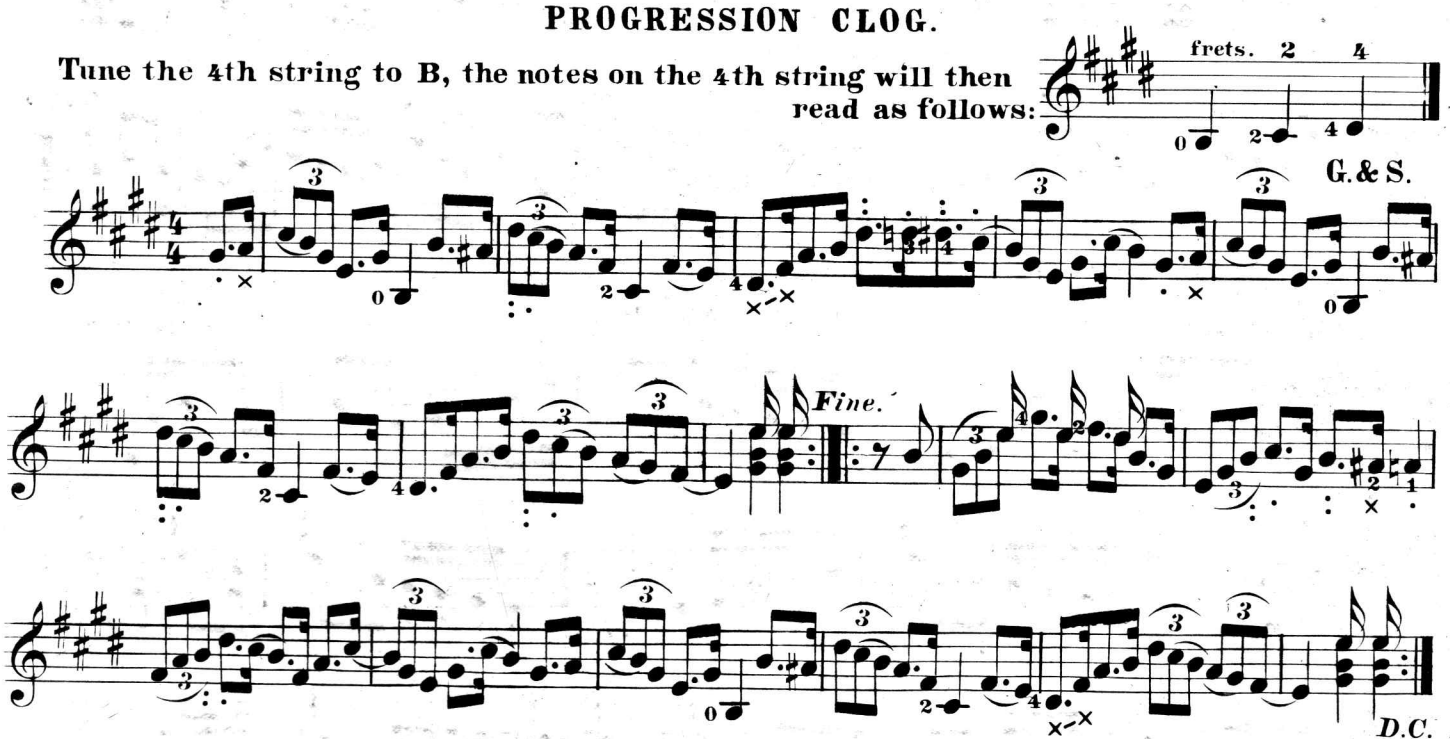
DOUBLE SHARPS AND FLATS.

A double sharp (𝄪) raises a note a whole tone; a note already made sharp is raised a half tone higher by the influence of the double sharp.

A double flat (𝄫) lowers a note a whole tone, a note already made flat is lowered a half tone by the double flat.

DEW DROP SCHOTTISCHE.

PROGRESSION CLOG.

Tune the 4th string to B, the notes on the 4th string will then read as follows:



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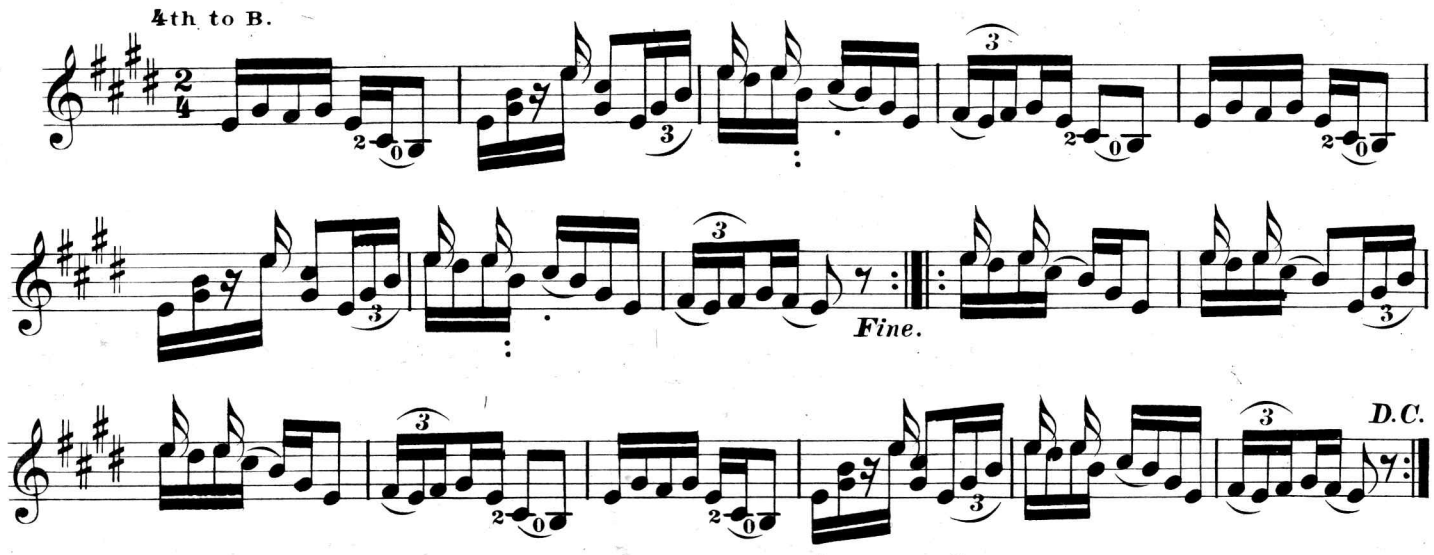
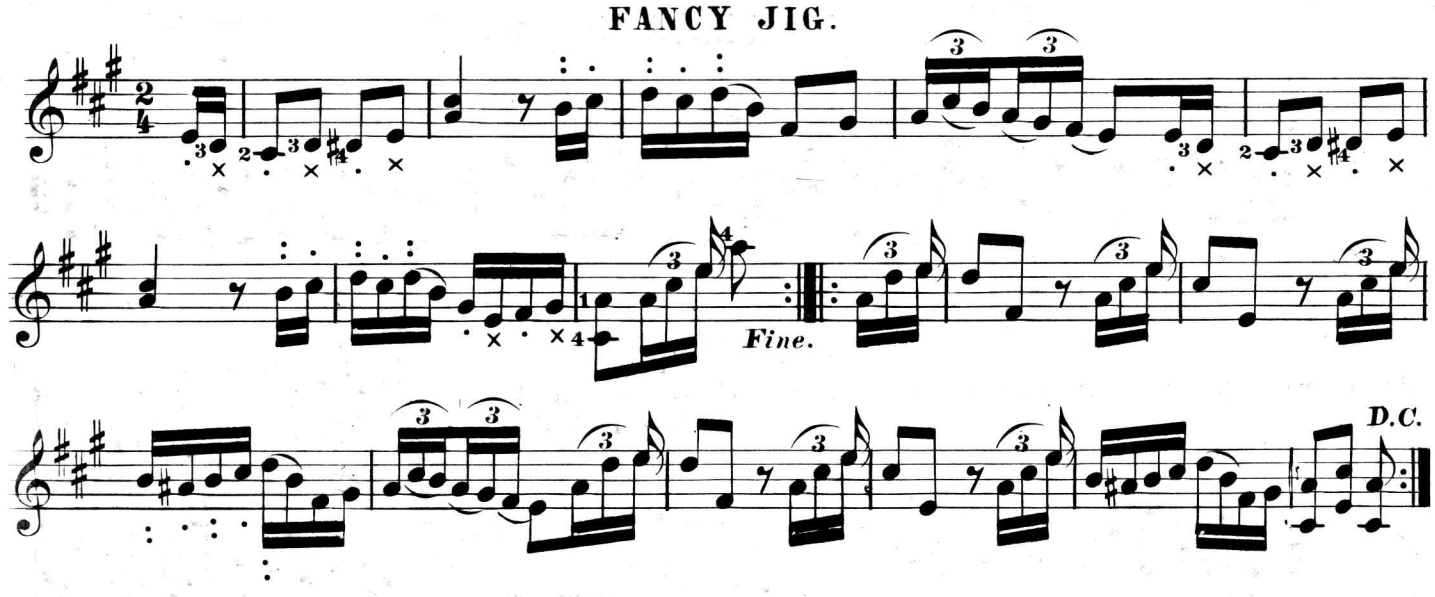
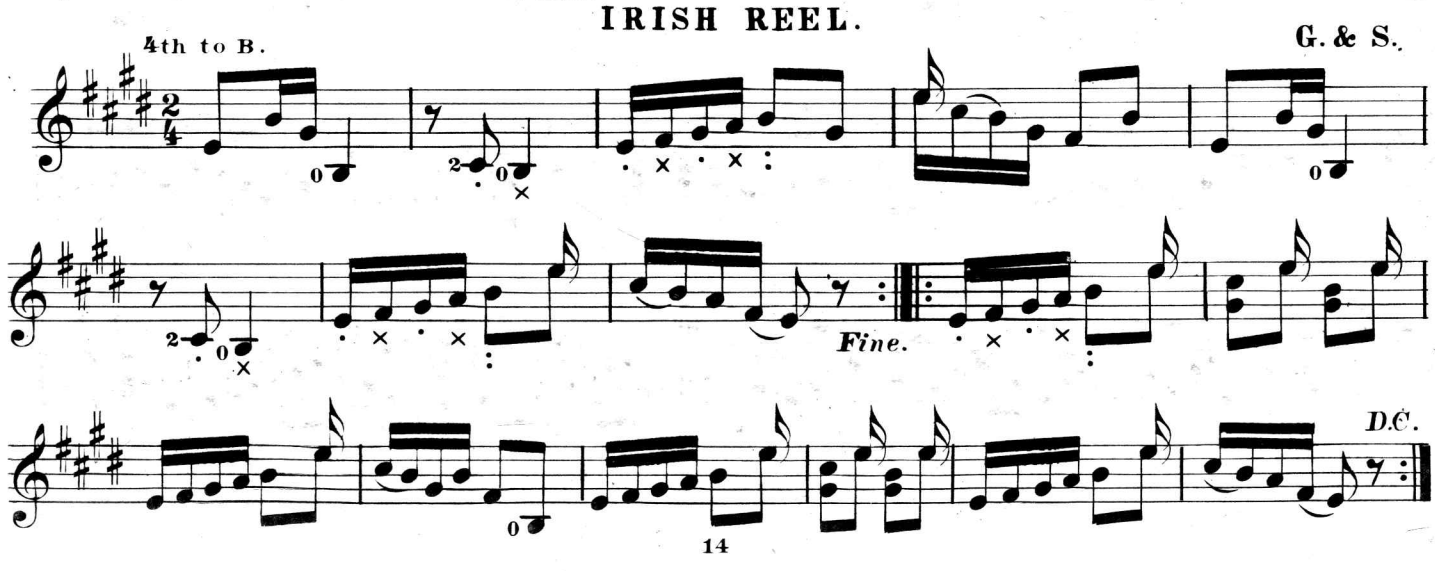
PUPIL'S JIG.

FANCY JIG.

IRISH REEL.

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FOR THE

BANJO

STUDY No 1	.20	STUDY No 2	.20
STUDY " 3	.20	STUDY " 4	.20
STUDY " 5	.20	STUDY " 6	.20
STUDY " 7	.20	STUDY " 8	.20
STUDY " 9	.20	STUDY " 10	.20
STUDY " 11	.20	STUDY " 12	.20
STUDY " 13	.20	STUDY " 14	.20
STUDY " 15	.20	STUDY " 16	.20
STUDY " 17	.20	STUDY " 18	.20

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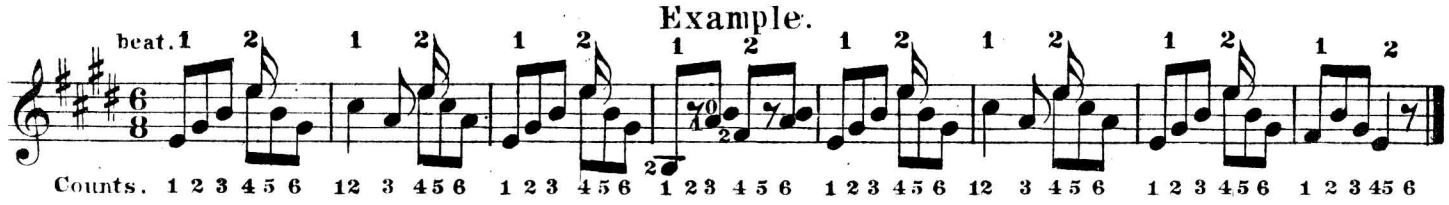
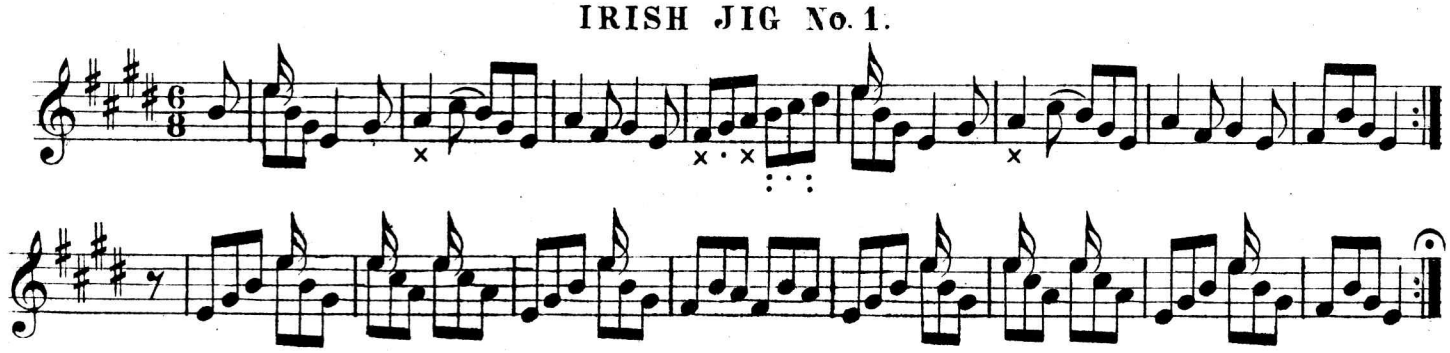
PROGRESSIVE STUDIES FOR THE BANJO.

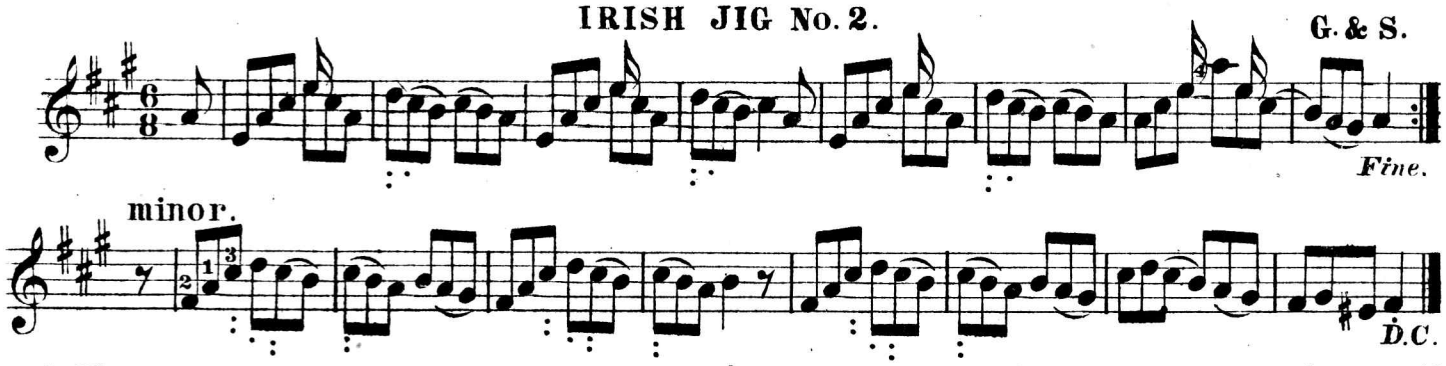
SIX-EIGHT TIME.

In six-eight time each measure contains six counts, of which the first and fourth only are accented, each eighth note or its equivalent being equal to one count; a quarter note two counts etc. The pupil should beat twice in each measure, allowing the beat to fall on the first and fourth counts, as shown in the following example.

Example.



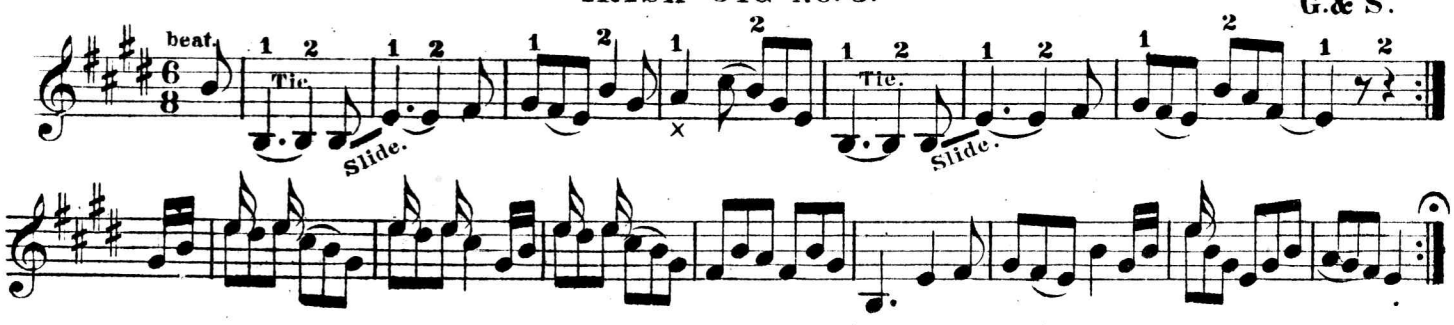
IRISH JIG No. 1.

IRISH JIG No. 2.

G. & S.

A Tie, ⁀ placed above or below two or more notes situated upon the same degree of the staff, signifies that they are to be played as one note, the duration of which is equal to the time of all combined.

The Slide (⟋) is produced by sliding along the string with the finger of the left hand, from one note to another, stopping suddenly on the desired note, which causes it to sound.

IRISH JIG No. 3.

G. & S.



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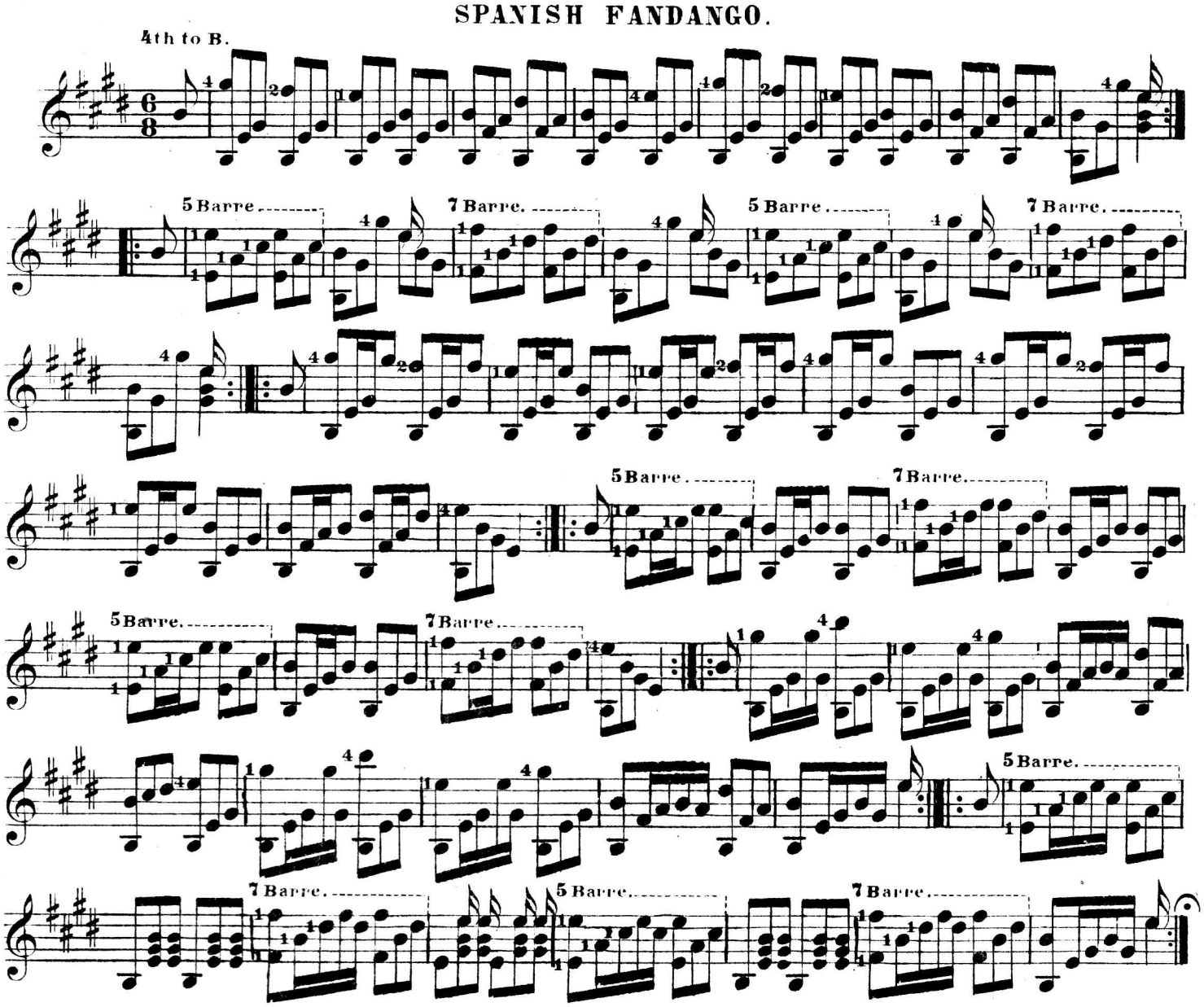
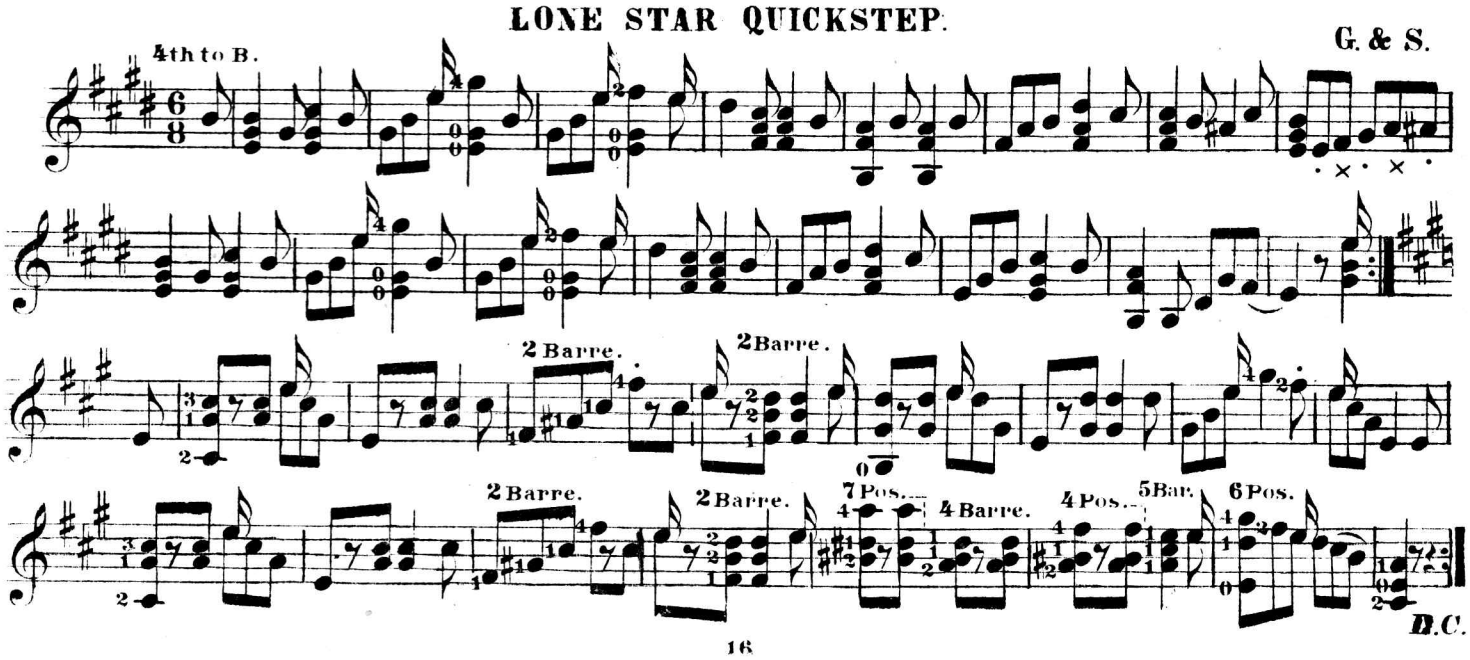
SPANISH FANDANGO.

LONE STAR QUICKSTEP.

G. & S.



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BANJO

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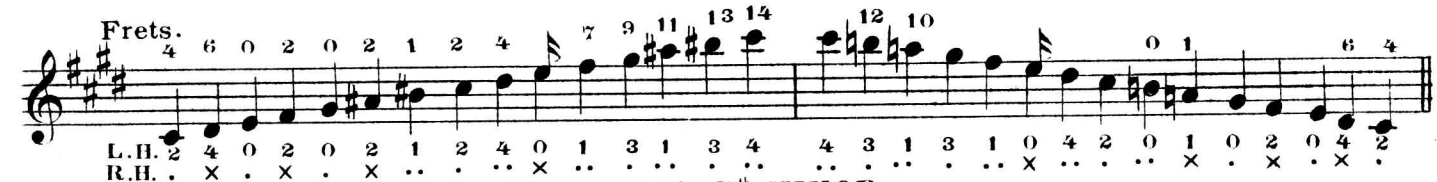
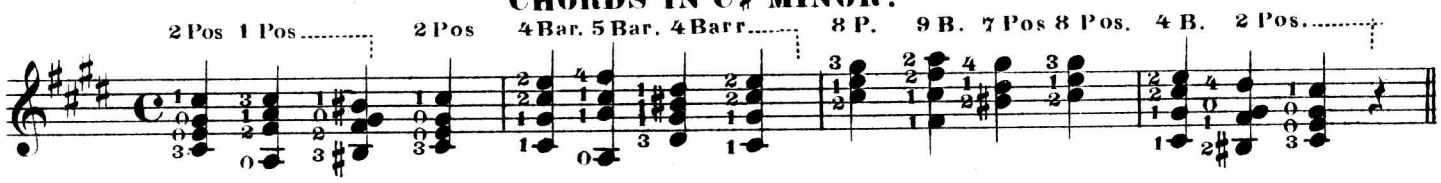
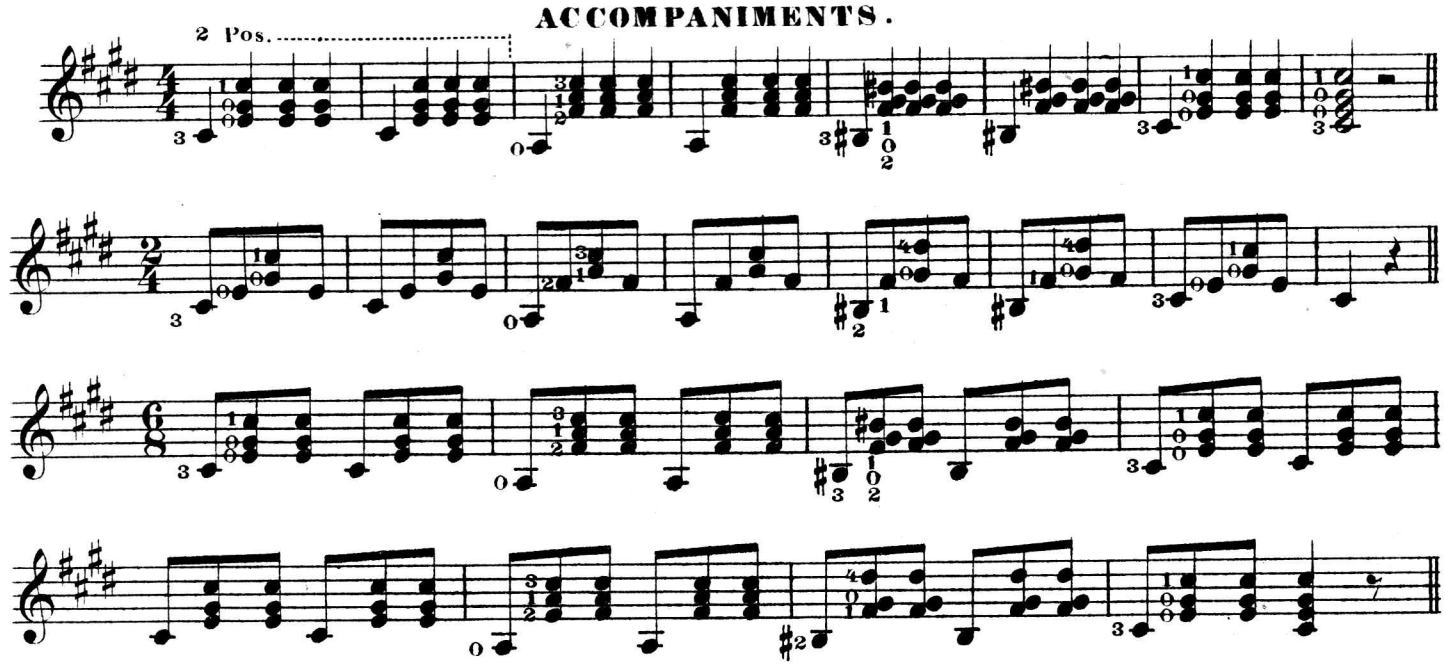
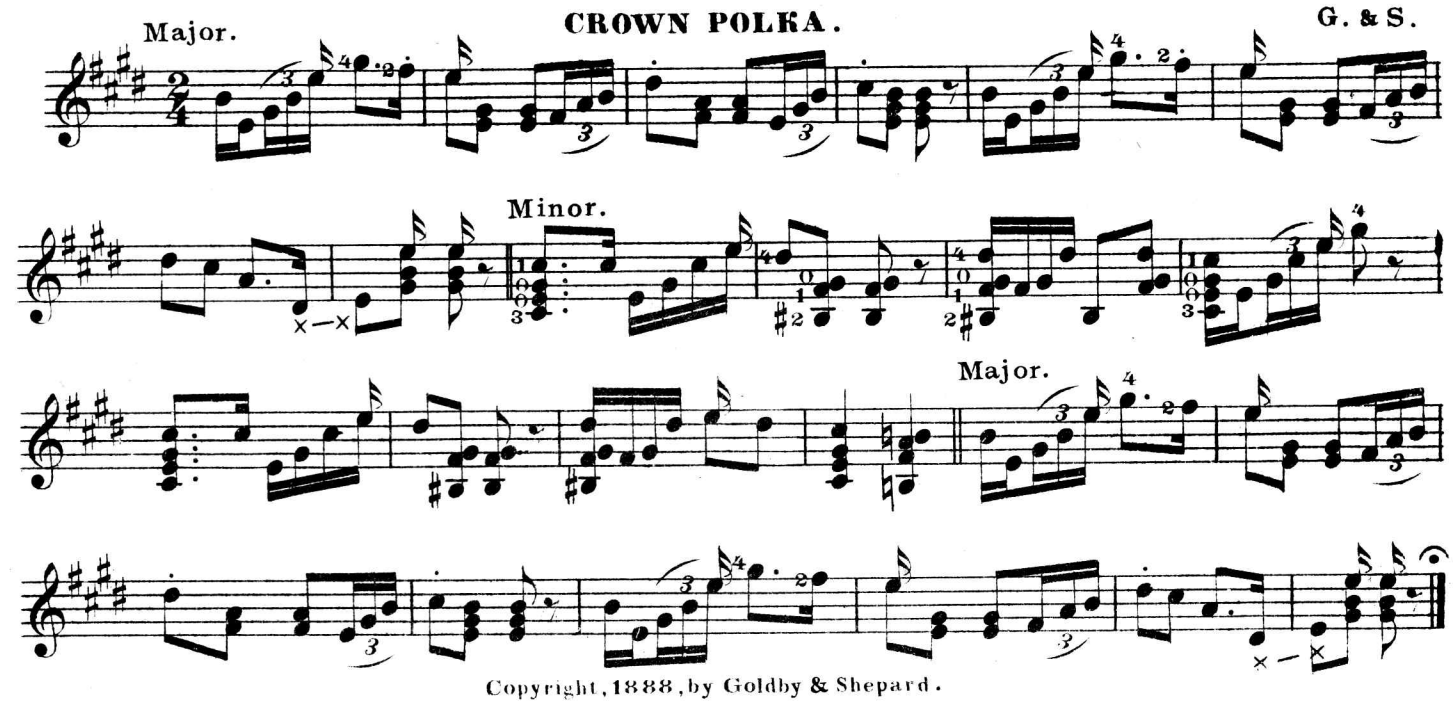
SCALE OF C♯ MINOR.

Relative Minor to E Major, written with the same signature.

CHORDS IN C♯ MINOR.

ACCOMPANIMENTS.

CROWN POLKA.



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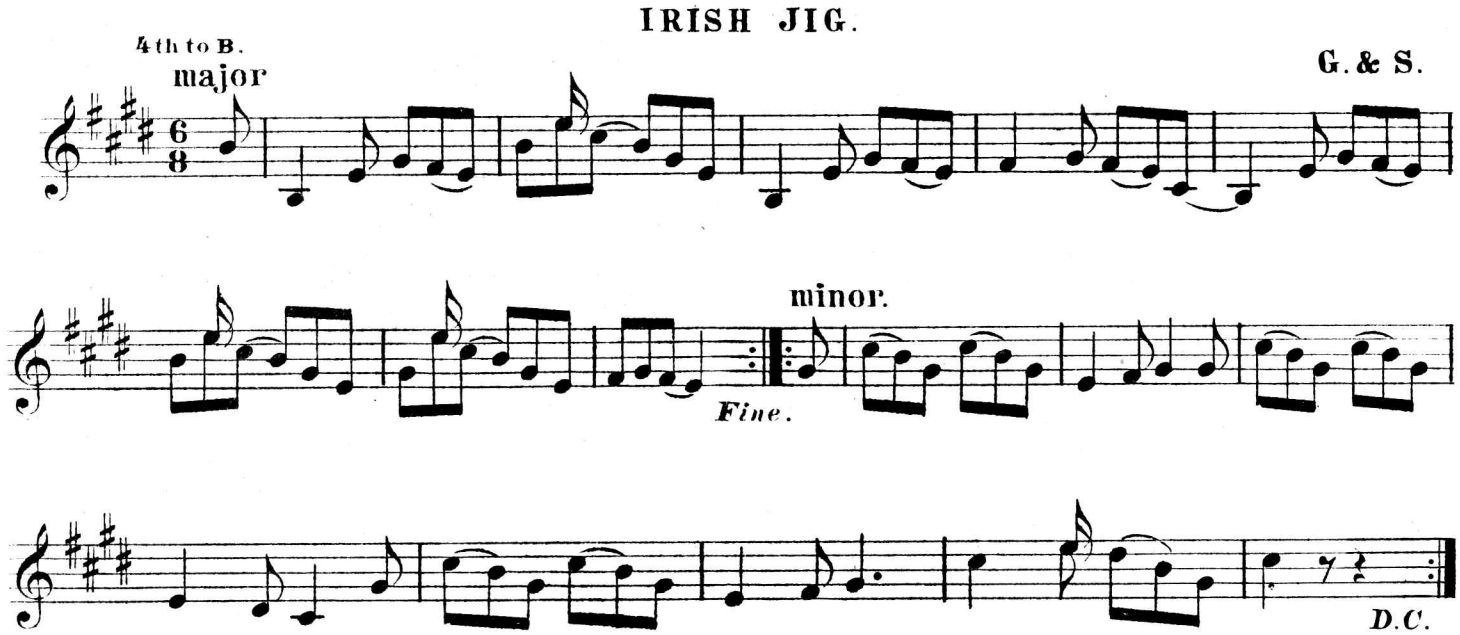
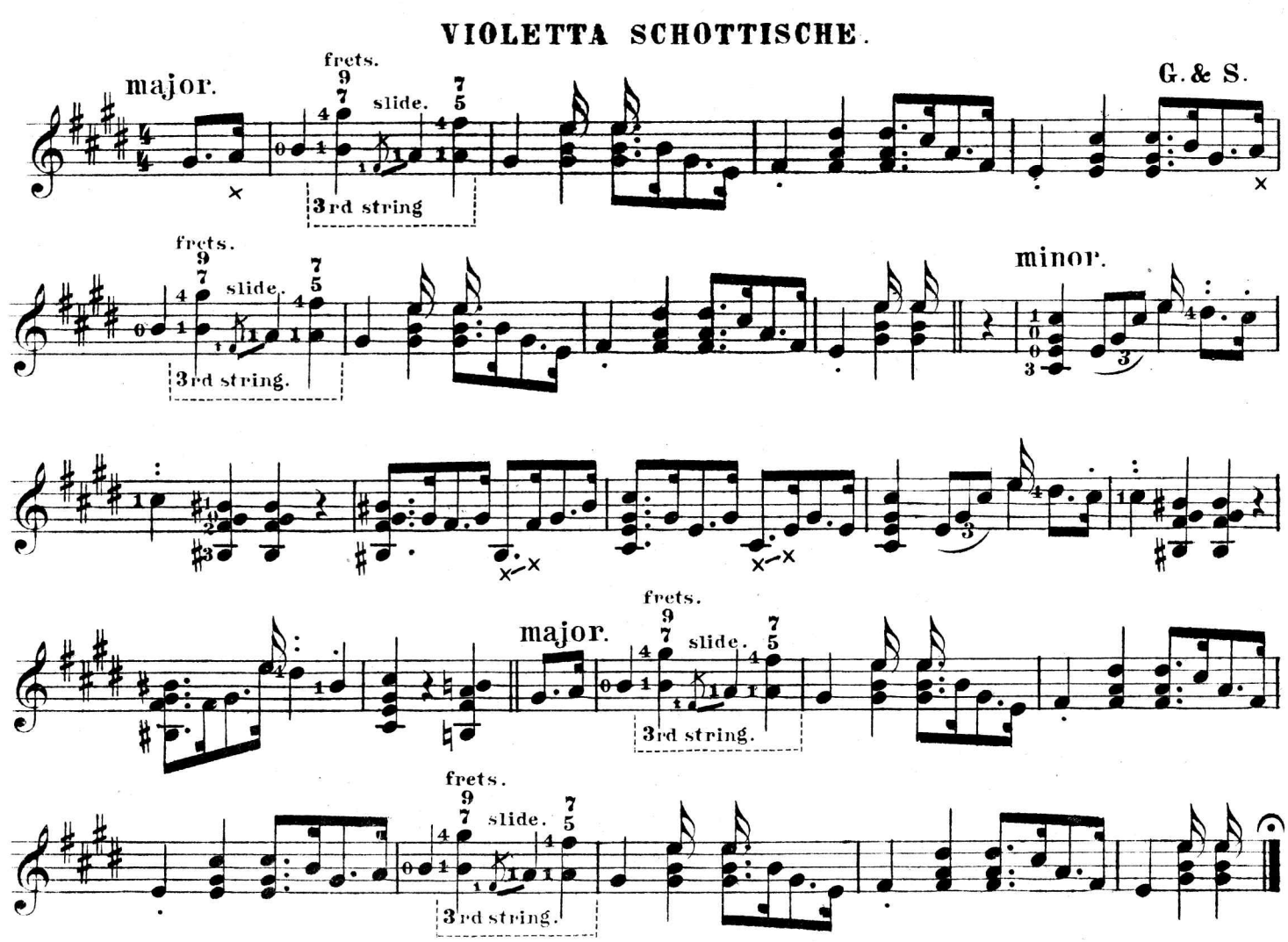
IRISH JIG.

VIOLETTA SCHOTTISCHE.

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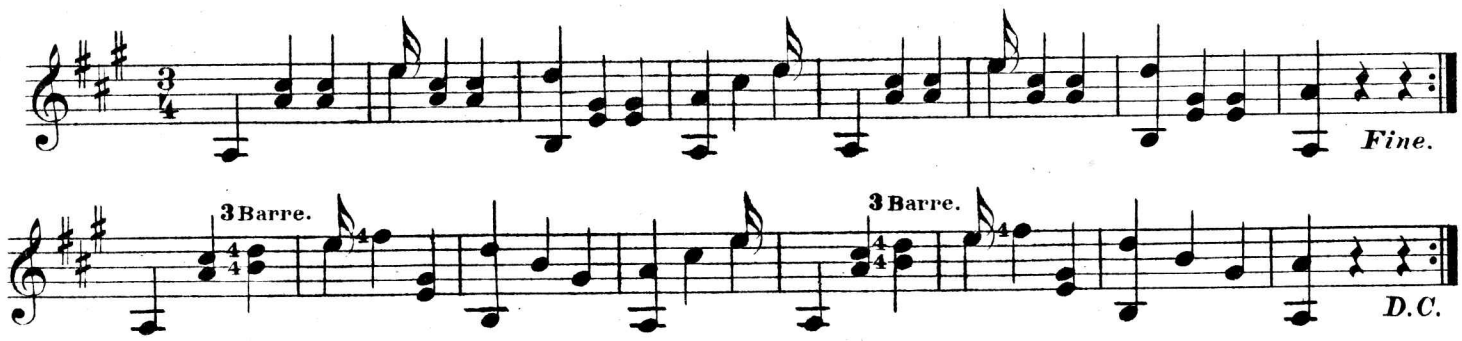
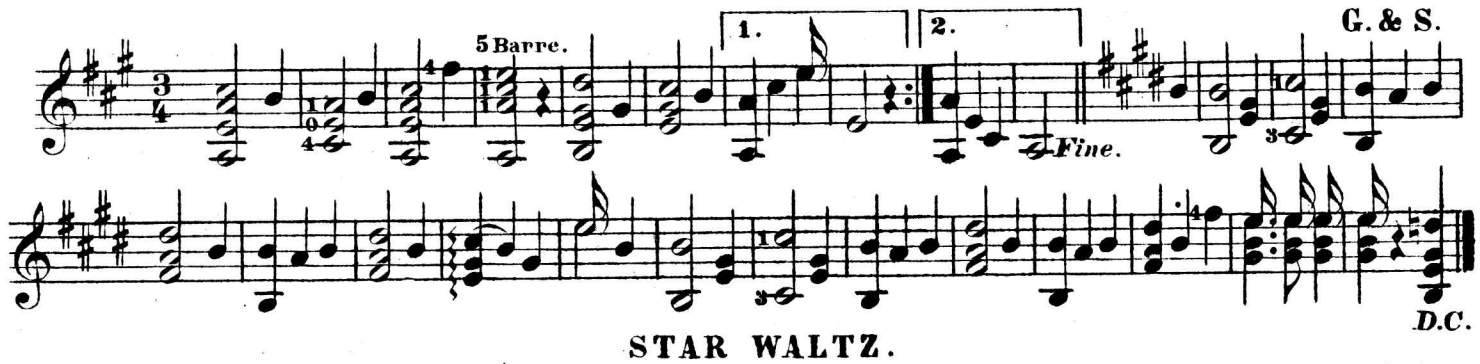
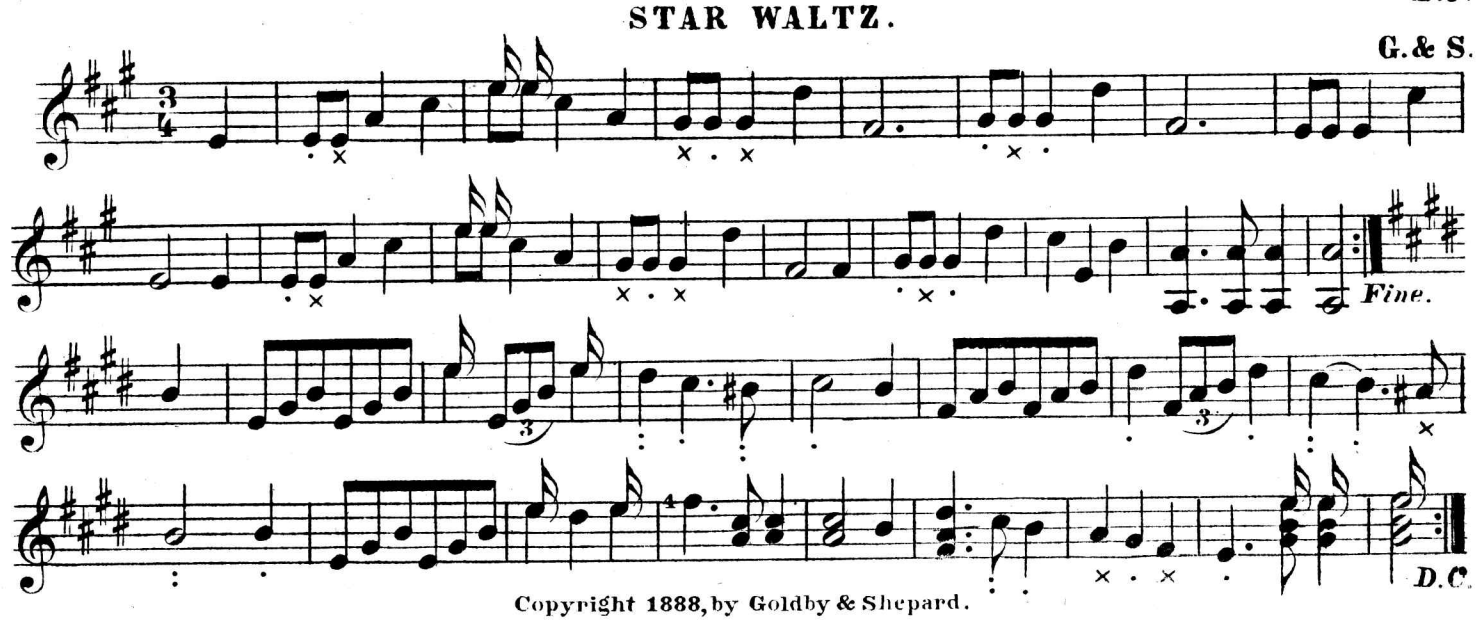
SIMPLE TRIPLE TIME.

In simple triple time each measure is divided into three equal parts, and is expressed by the figures $\frac{3}{4}$ and $\frac{3}{8}$; the pupil will observe that the time expressed by the even numbers $\frac{4}{4}$, $\frac{2}{4}$, $\frac{6}{8}$, is accented on the beginning and middle of each measure, but in $\frac{3}{4}$ and $\frac{3}{8}$ time, the accent occurs only on the first count.

THREE-FOUR TIME.

Each measure contains three quarter notes or their equivalent, each quarter note is equal to one count, a half note two counts, etc.; the pupil should beat only once in each measure, allowing it to fall on the first count.

WALTZ.

JESSIE WALTZ.

When a repeated strain has two different endings they are indicated by the figures 1 and 2, placed above them; upon repeating the strain, the part marked (1) must be omitted and the part marked (2) played instead.

STAR WALTZ.

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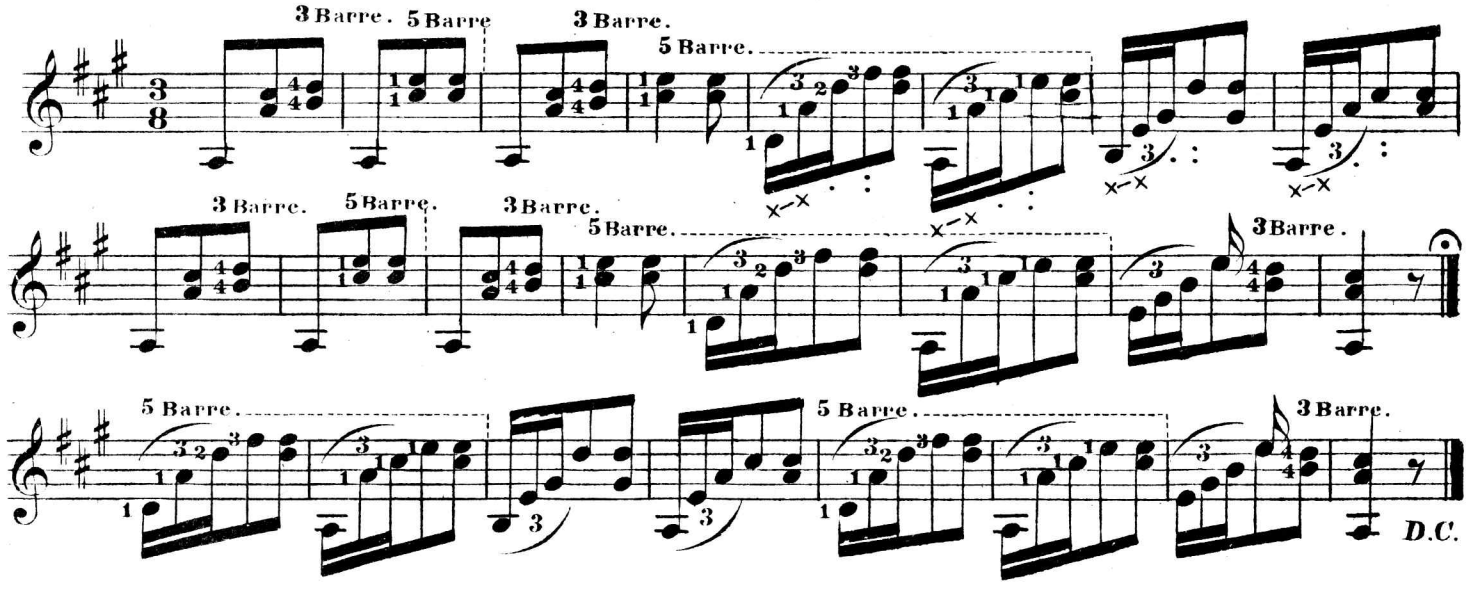
THREE-EIGHT TIME.

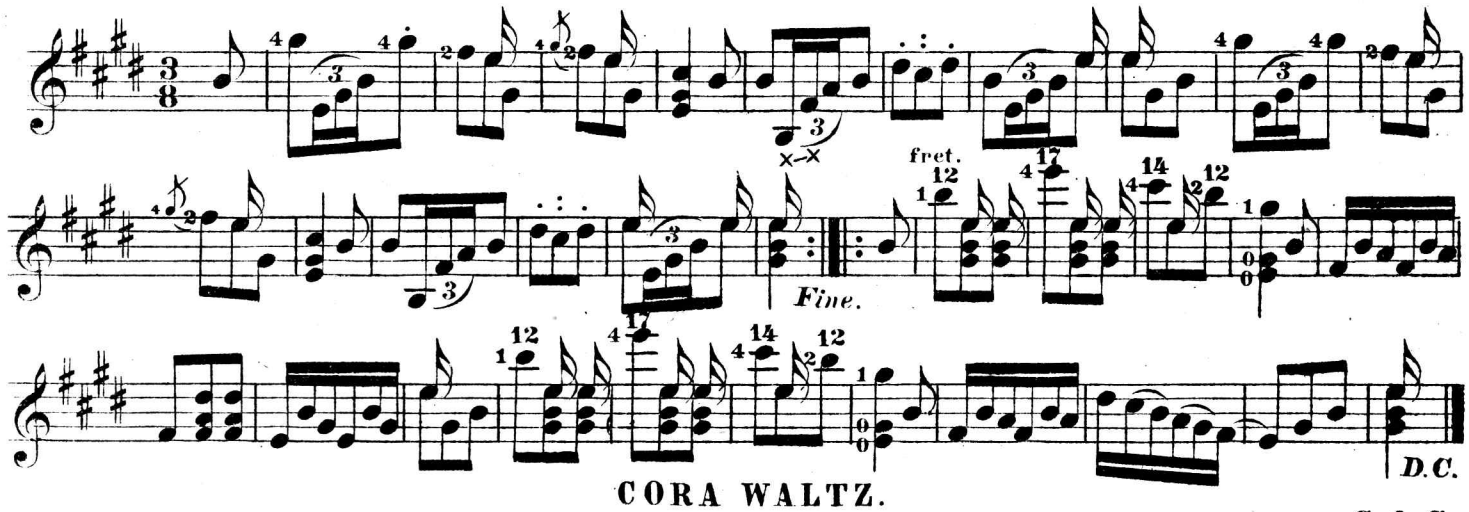
Each measure contains three eighth notes or their equivalent, each eighth note is equal to one count, a quarter note two counts, etc.; beat once only, in each measure, allowing it to fall on the first count, as in three-four time.

PUPIL'S WALTZ.

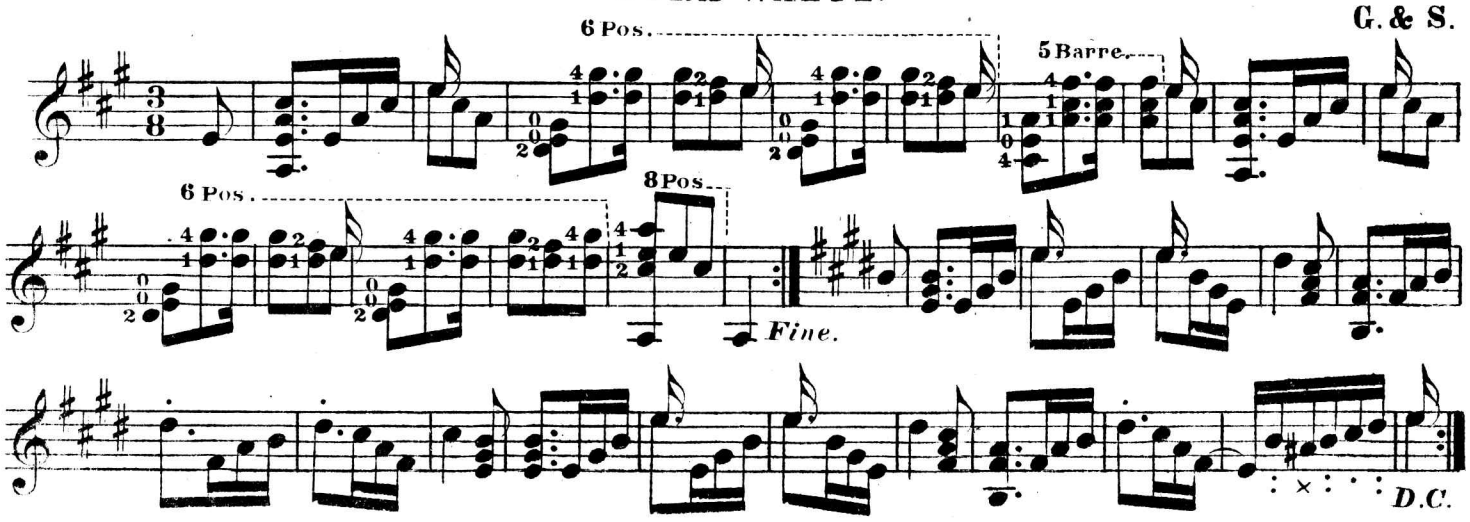


LITTLE GEM WALTZ.

G.& S.



CORA WALTZ.

G. & S.

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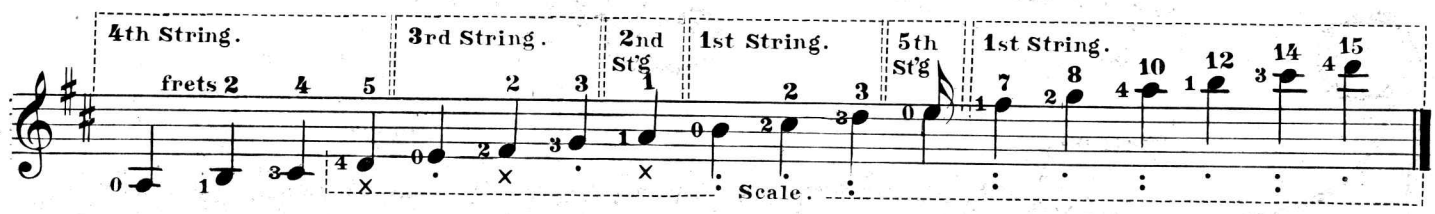
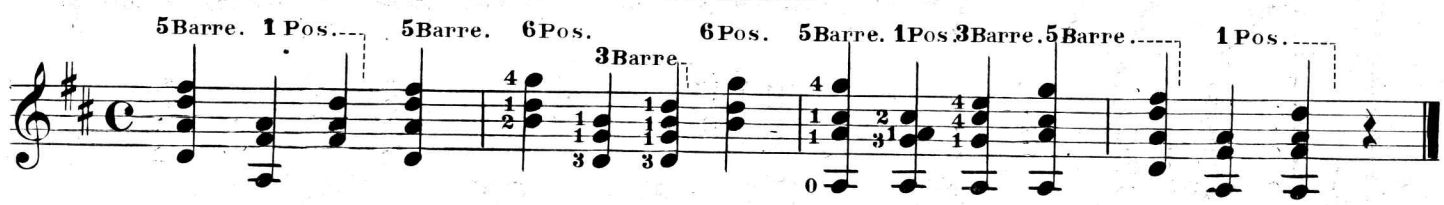
SCALE OF D MAJOR.

Signature two sharps, F♯ and C♯

Note G♮ (natural) is made on the 3rd string at the 3rd fret, also at the 8th fret on the 1st string.



CHORDS.

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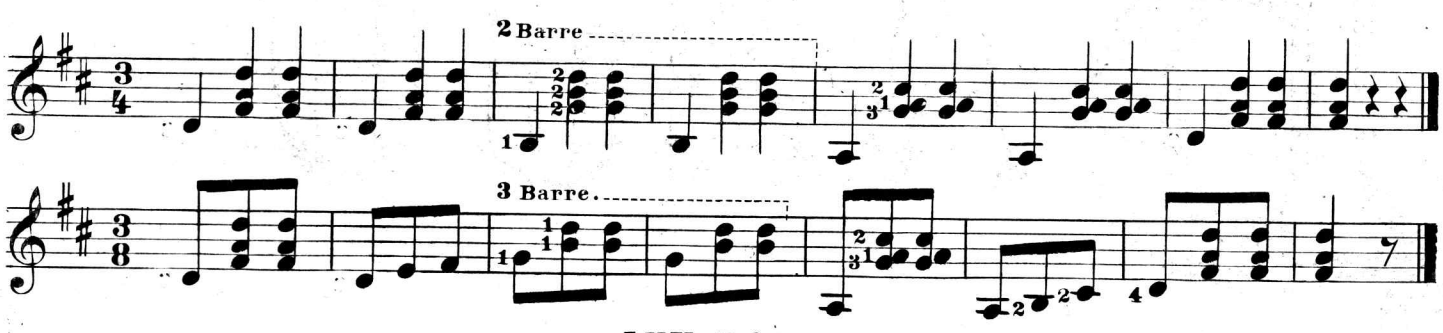
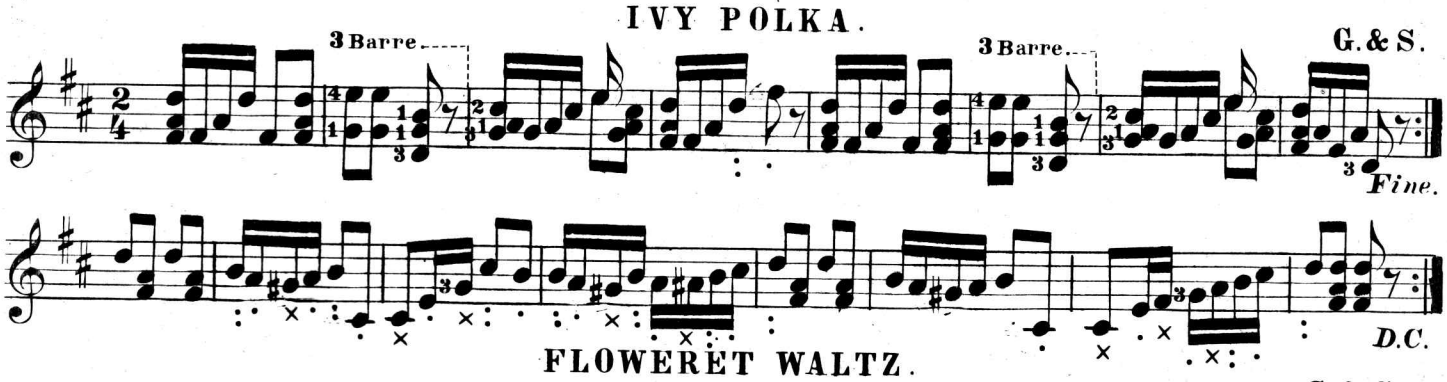

IVY POLKA.

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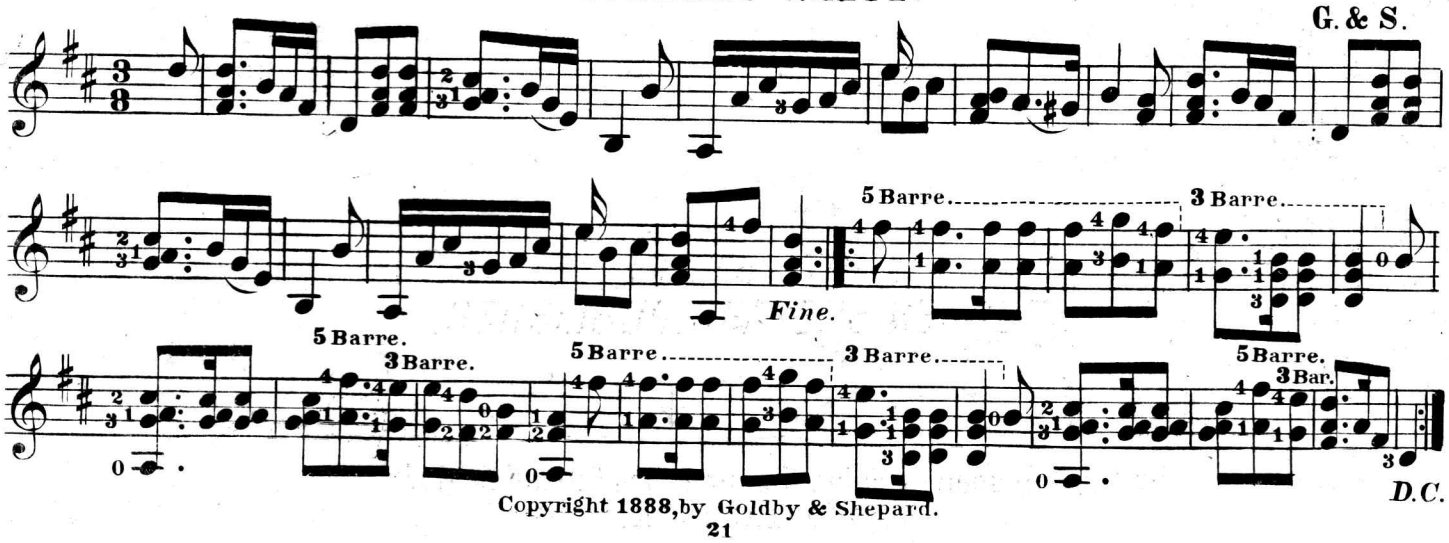
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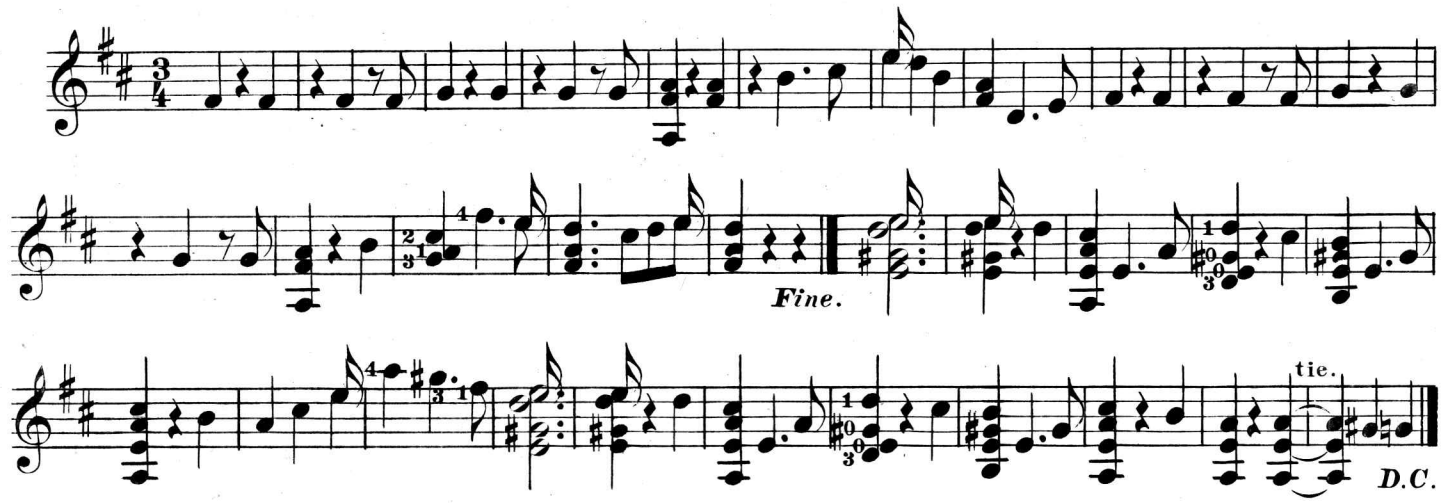
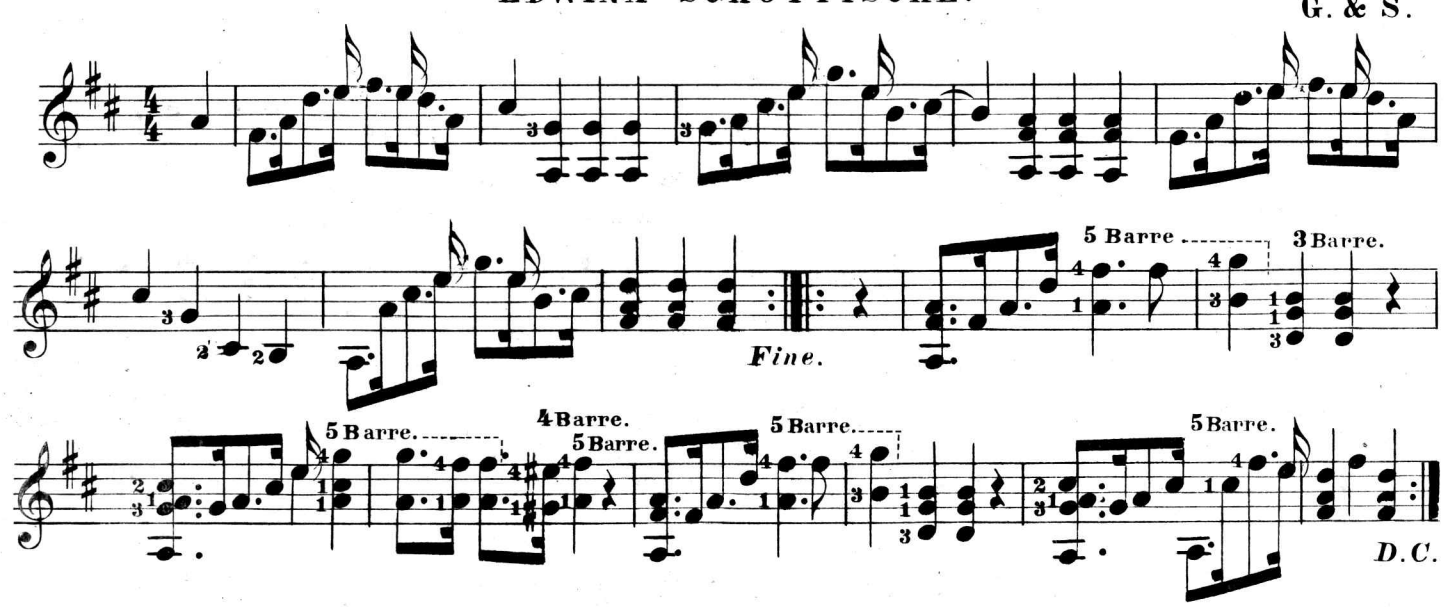
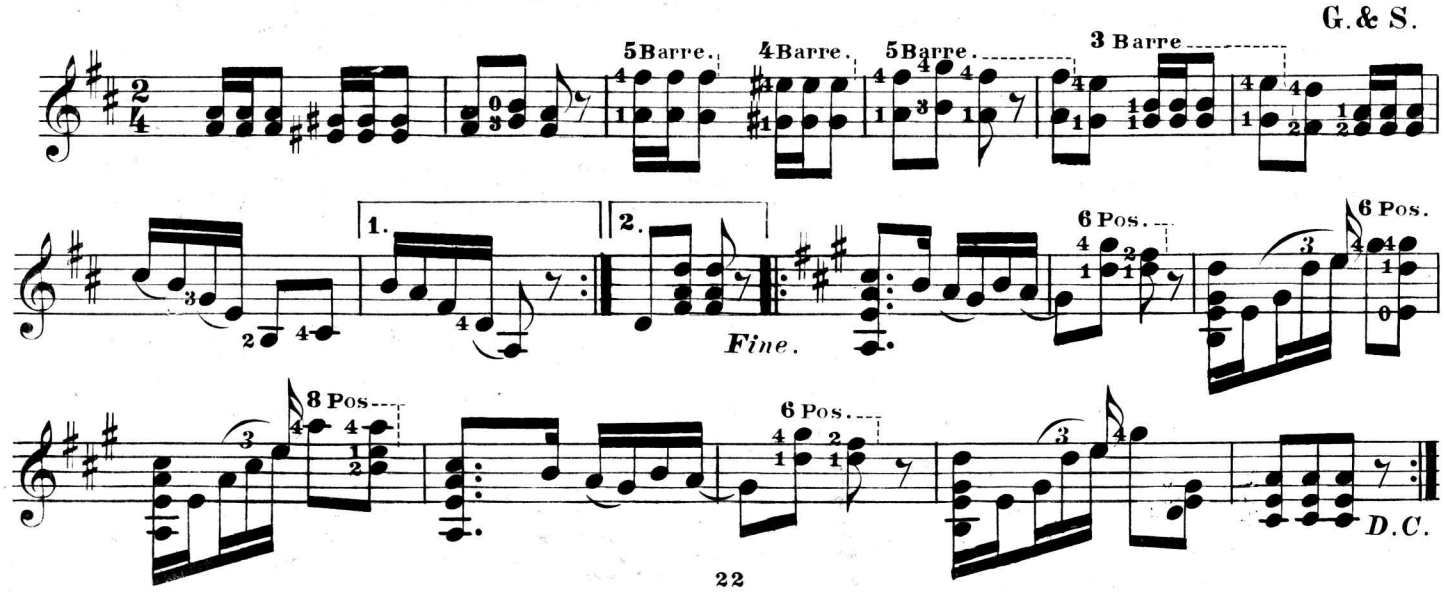
KISS WALTZ.

EDWINA SCHOTTISCHE.

G. & S.

ELECTRIC POLKA.

G. & S.

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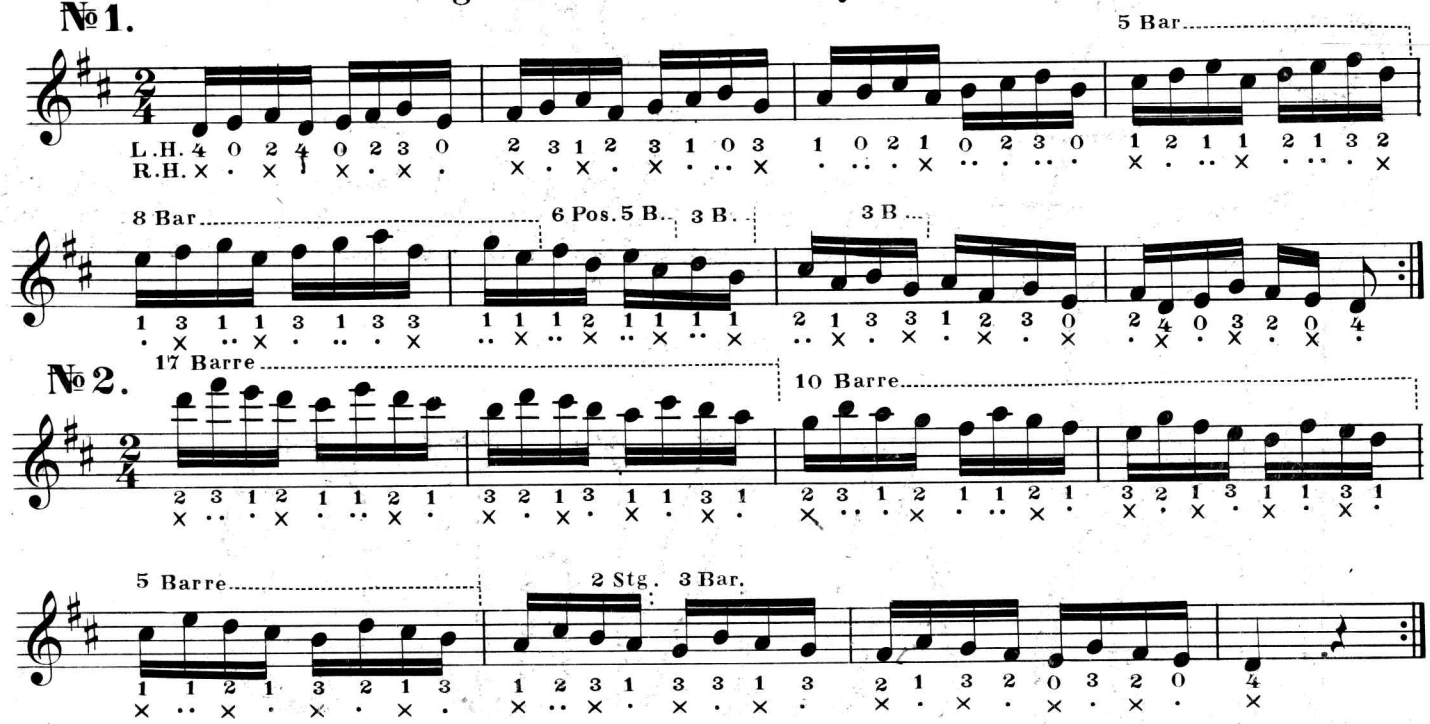
Finger Exercise for daily Practice.

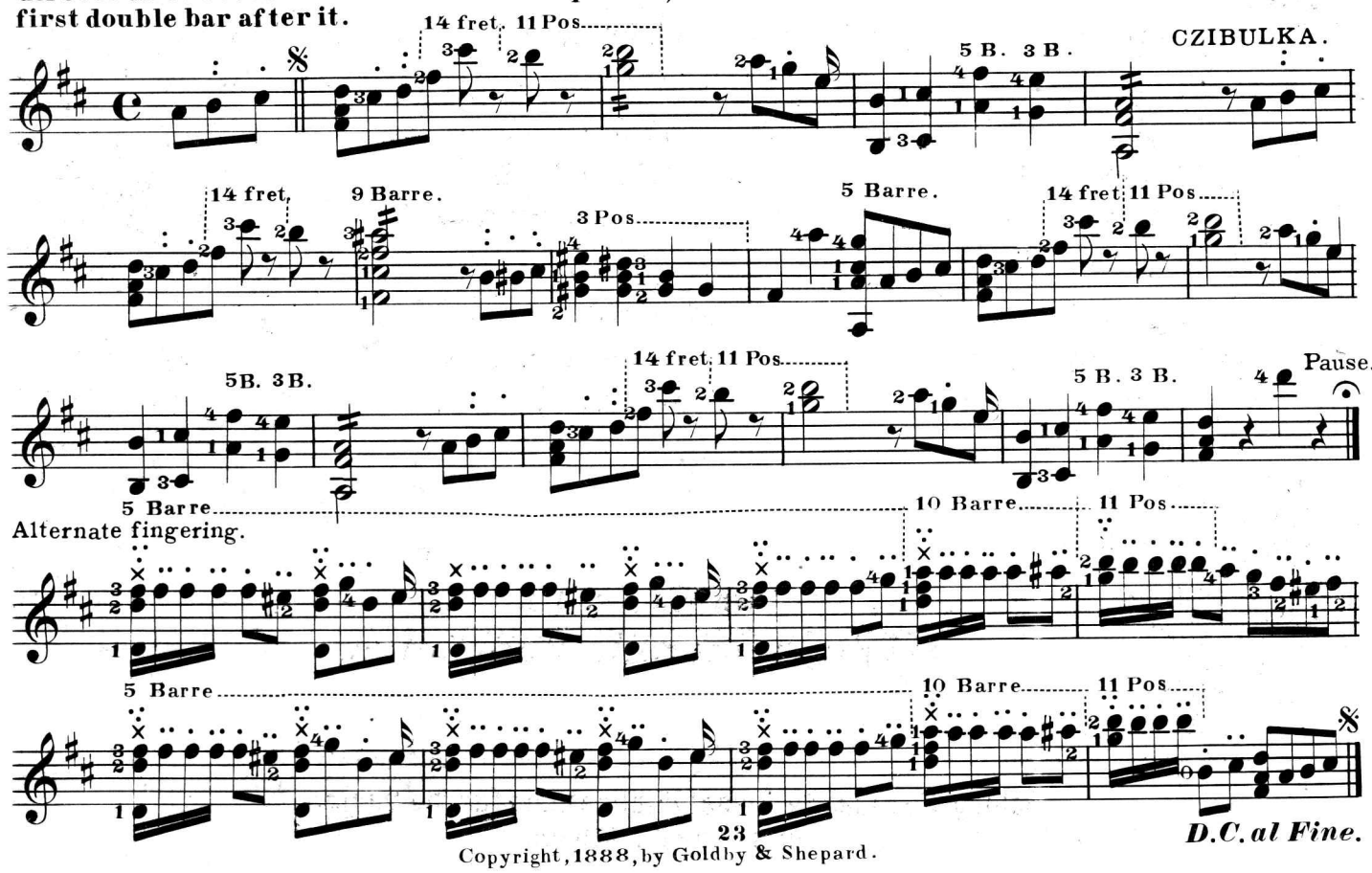
№1.



№2.

Selection from

STEPHANIE GAVOTTE.

This sign (𝄋) is called a Dal Segno mark, abbreviated D.S., when it occurs the second time it directs us to return to where it is first placed, and finish at the Pause which occurs over the first double bar after it.

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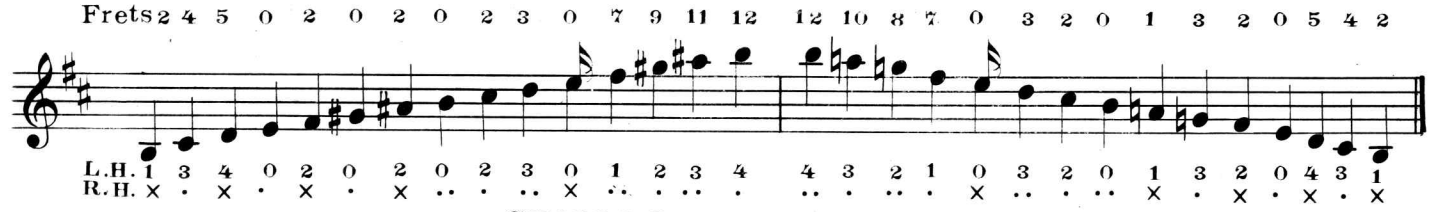
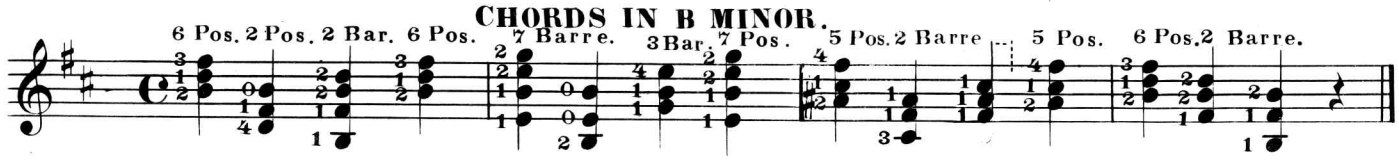
SCALE OF B MINOR.

Relative Minor to D Major, written with the same signature.

CHORDS IN B MINOR.

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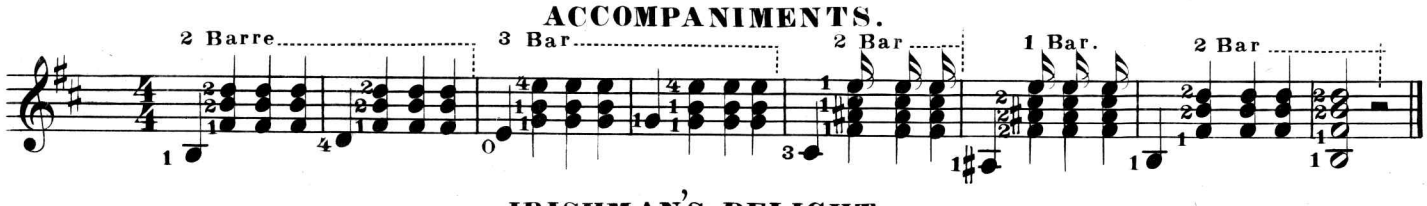
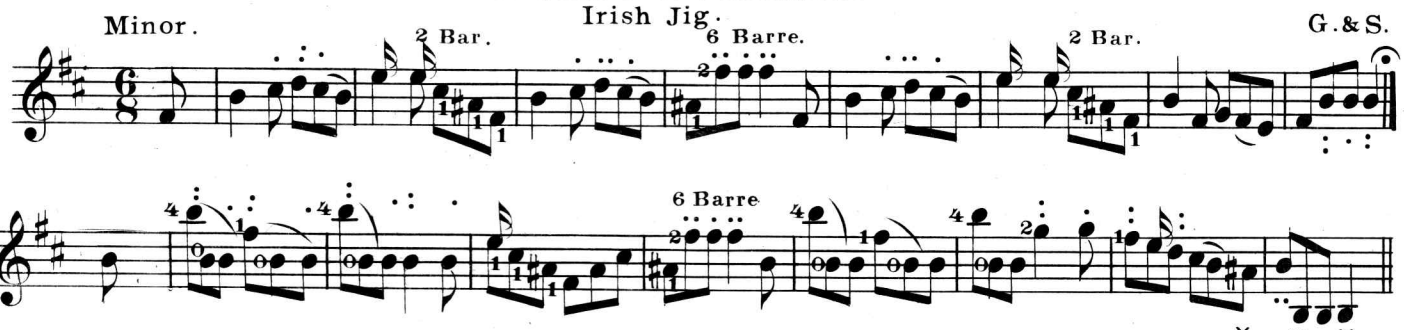
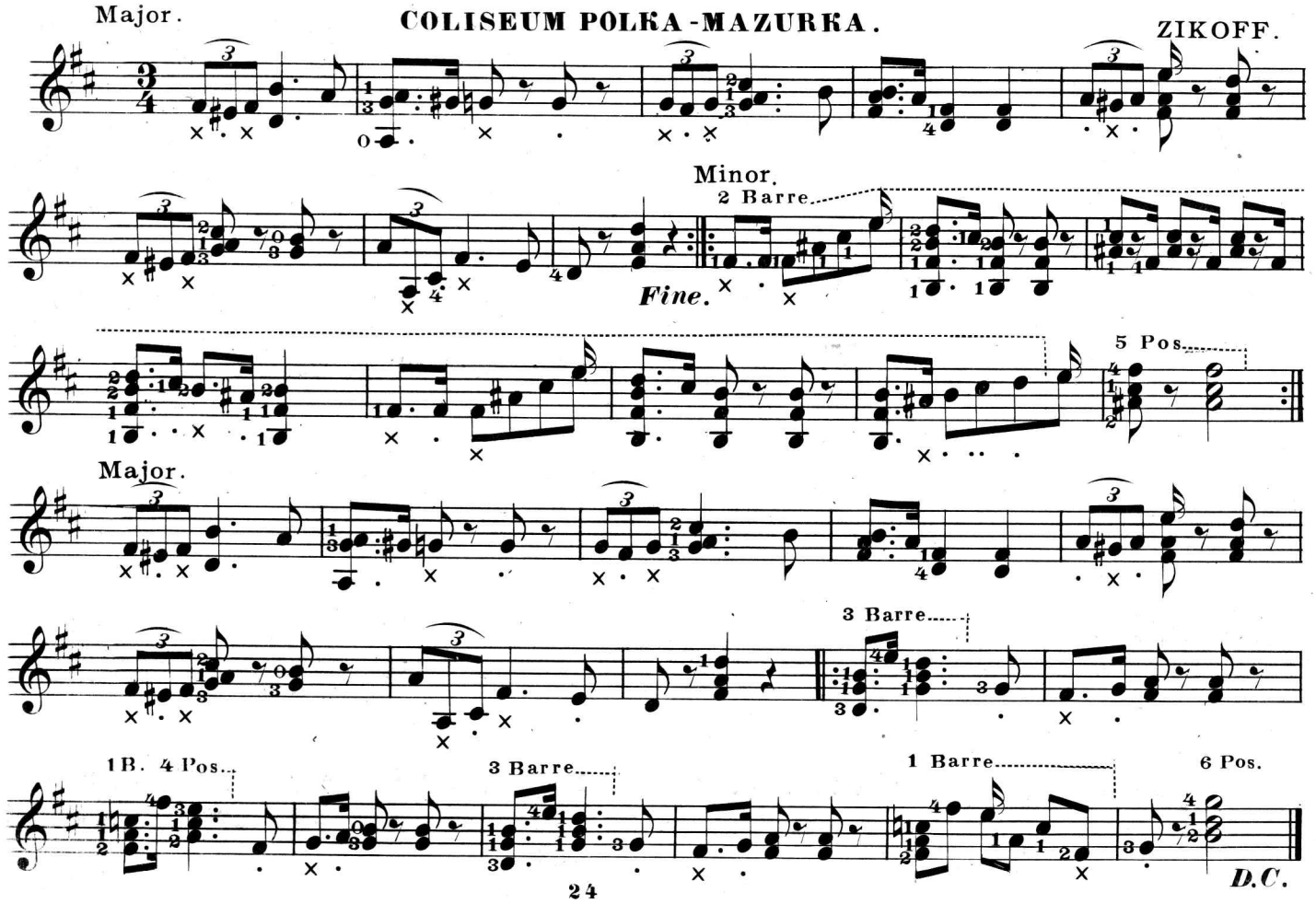

IRISHMAN'S DELIGHT.

COLISEUM POLKA-MAZURKA.

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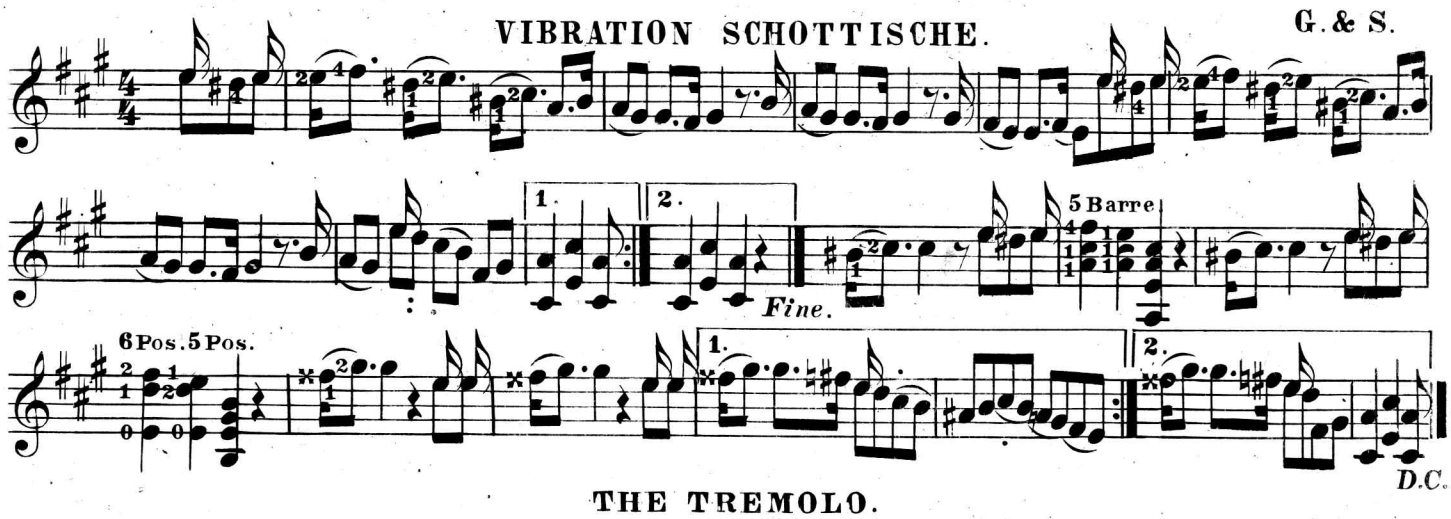
THE VIBRATION SLUR.

The Vibration Slur is executed as follows, play the first note with a finger of the right hand and make the second by forcibly and quickly dropping a finger of the left hand upon the string at the required fret, and by this effort alone causing it to give the desired tone.

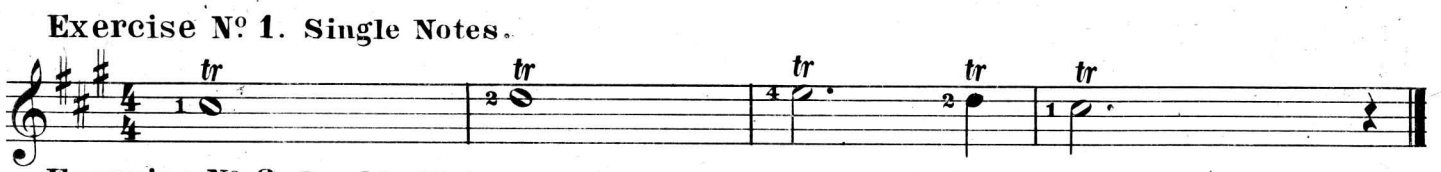
VIBRATION SCHOTTISCHE. G. & S.



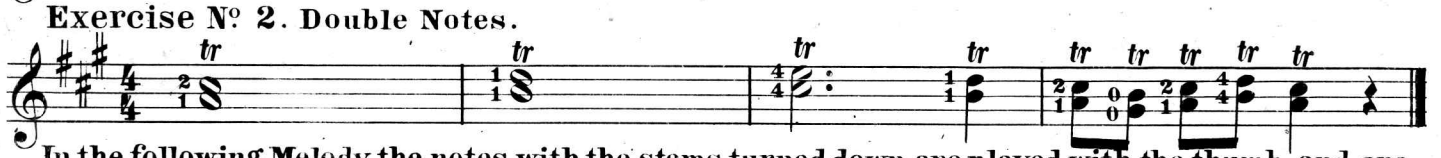
THE TREMOLO.

In performing the Tremolo, the third finger should rest about four inches from the bridge, the first finger is moved rapidly back and forth upon the string or strings, as may be required, the pupil will practice slowly at first, increasing in rapidity, only when the regularity of the movement has become well established. N. B. The Tremolo is indicated by the abbreviation "*tr*" written above the notes

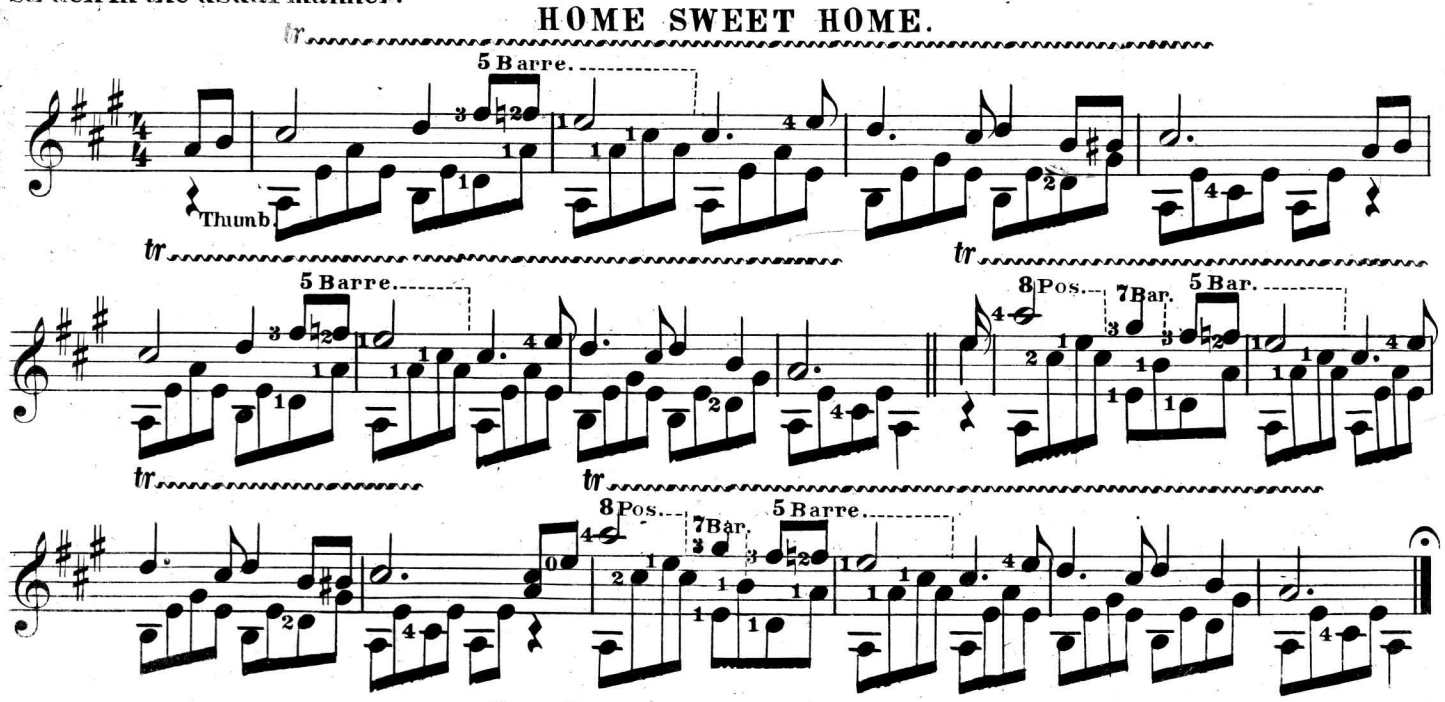
Exercise No 1. Single Notes.



Exercise No 2. Double Notes.



In the following Melody the notes with the stems turned down are played with the thumb, and are struck in the usual manner.

HOME SWEET HOME.

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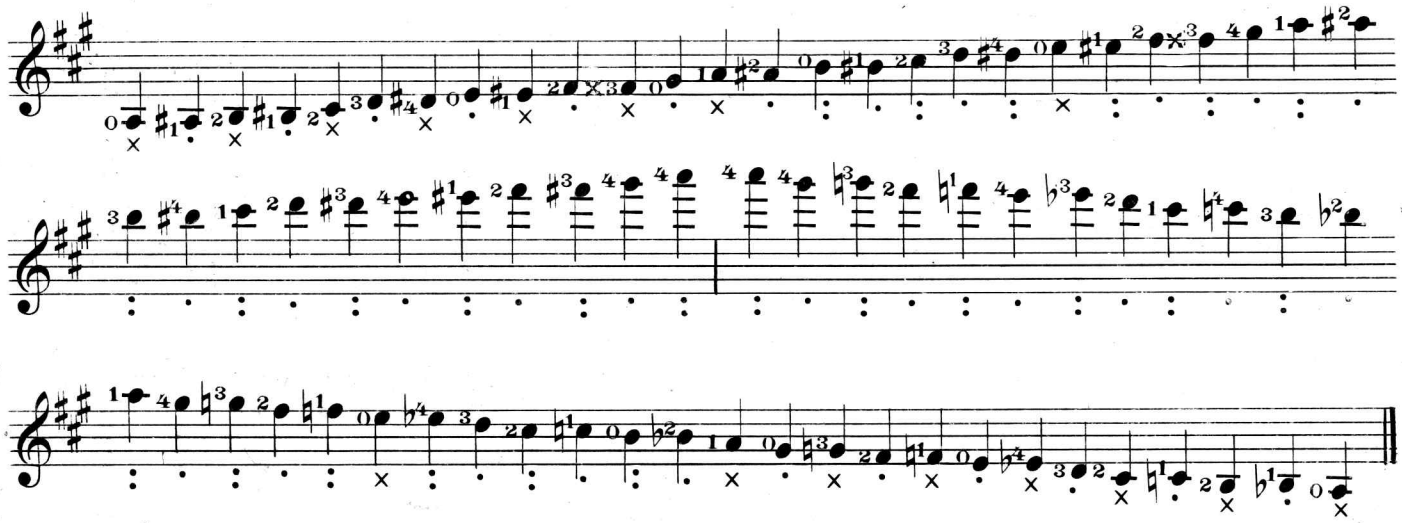
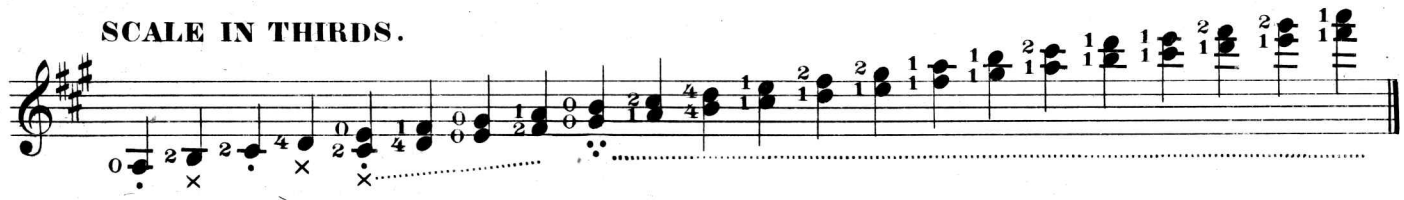
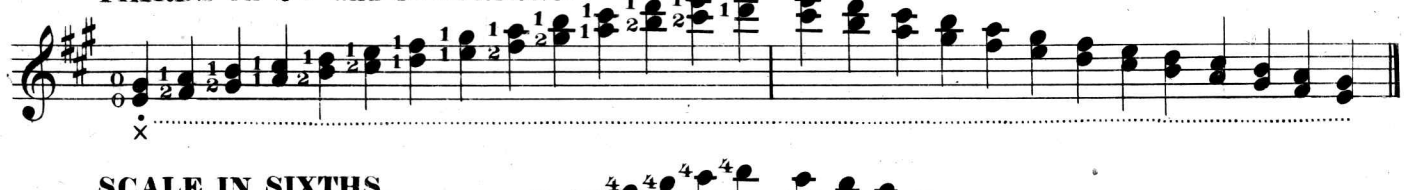
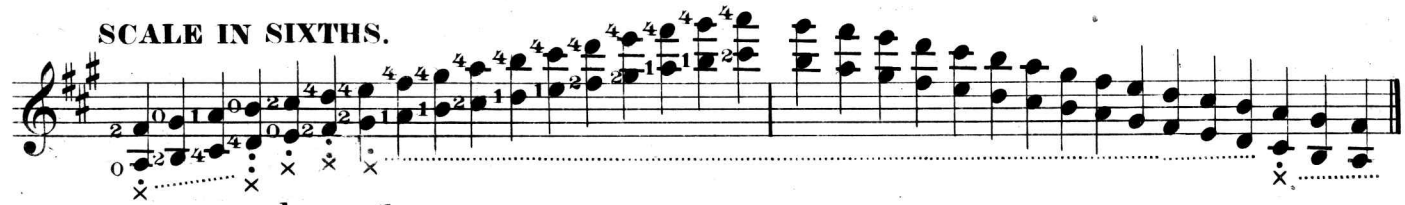
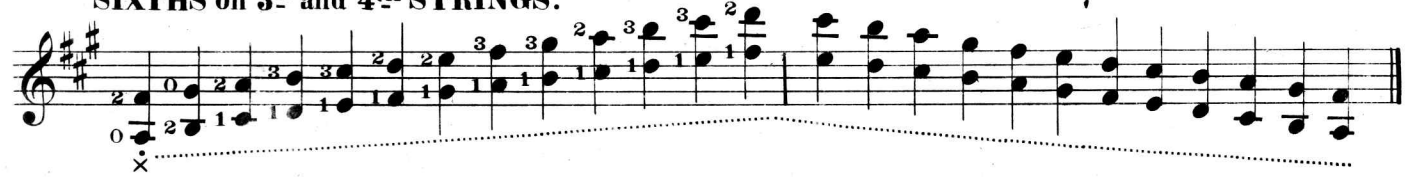
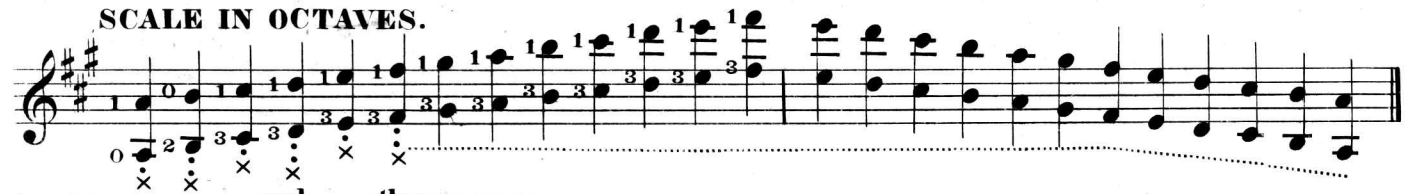
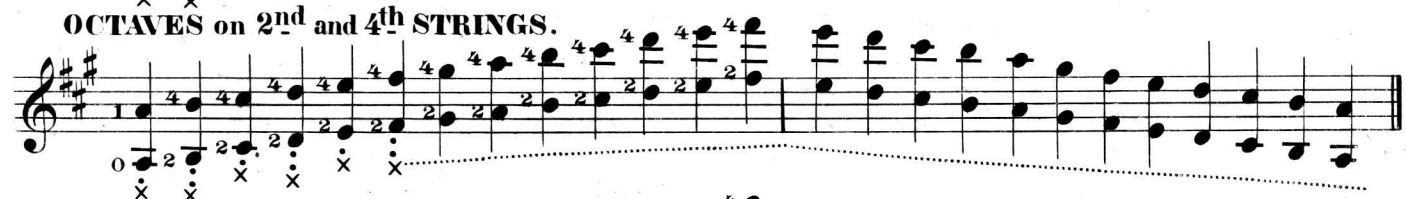
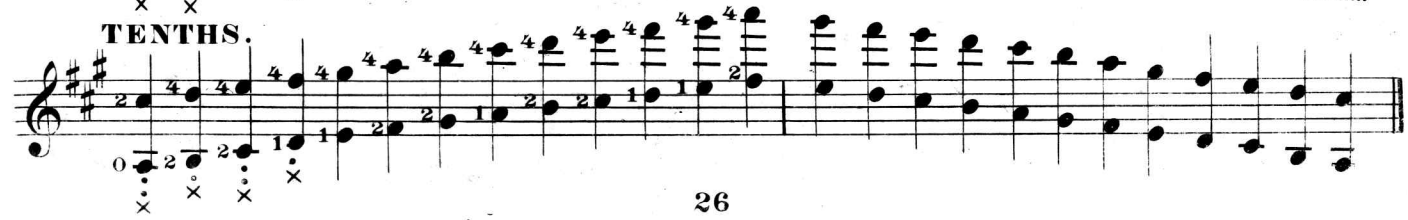
CHROMATIC SCALE.



SCALE IN THIRDS.



THIRDS on 2nd and 3d STRINGS.

SCALE IN SIXTHS.

SIXTHS on 3d and 4th STRINGS.

SCALE IN OCTAVES.

OCTAVES on 2nd and 4th STRINGS.

TENTHS.

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STUDY „ 9	.20	STUDY „ 10	.20
STUDY „ 11	.20	STUDY „ 12	.20
STUDY „ 13	.20	STUDY „ 14	.20
STUDY „ 15	.20	STUDY „ 16	.20
STUDY „ 17	.20	STUDY „ 18	.20

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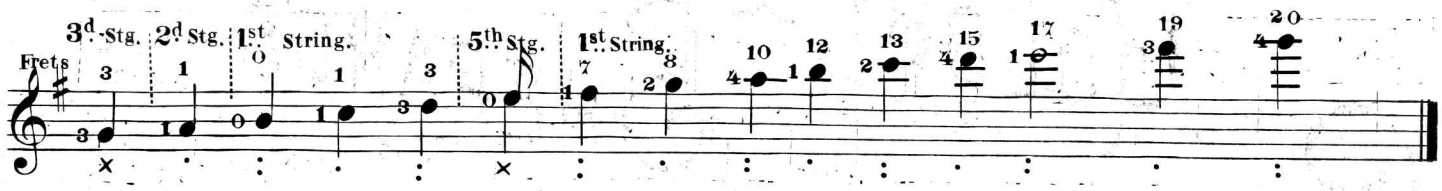
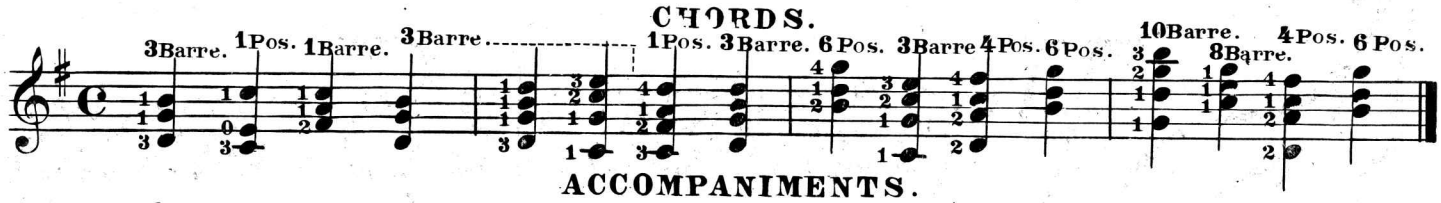
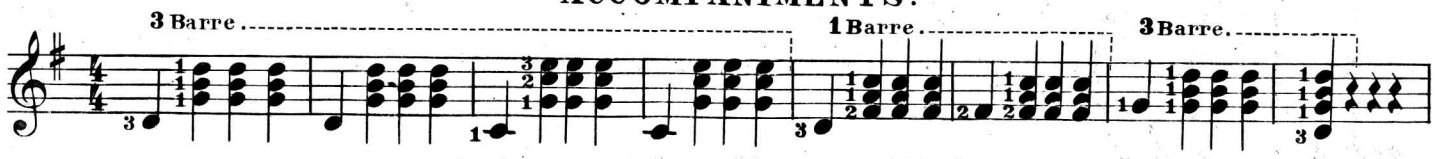
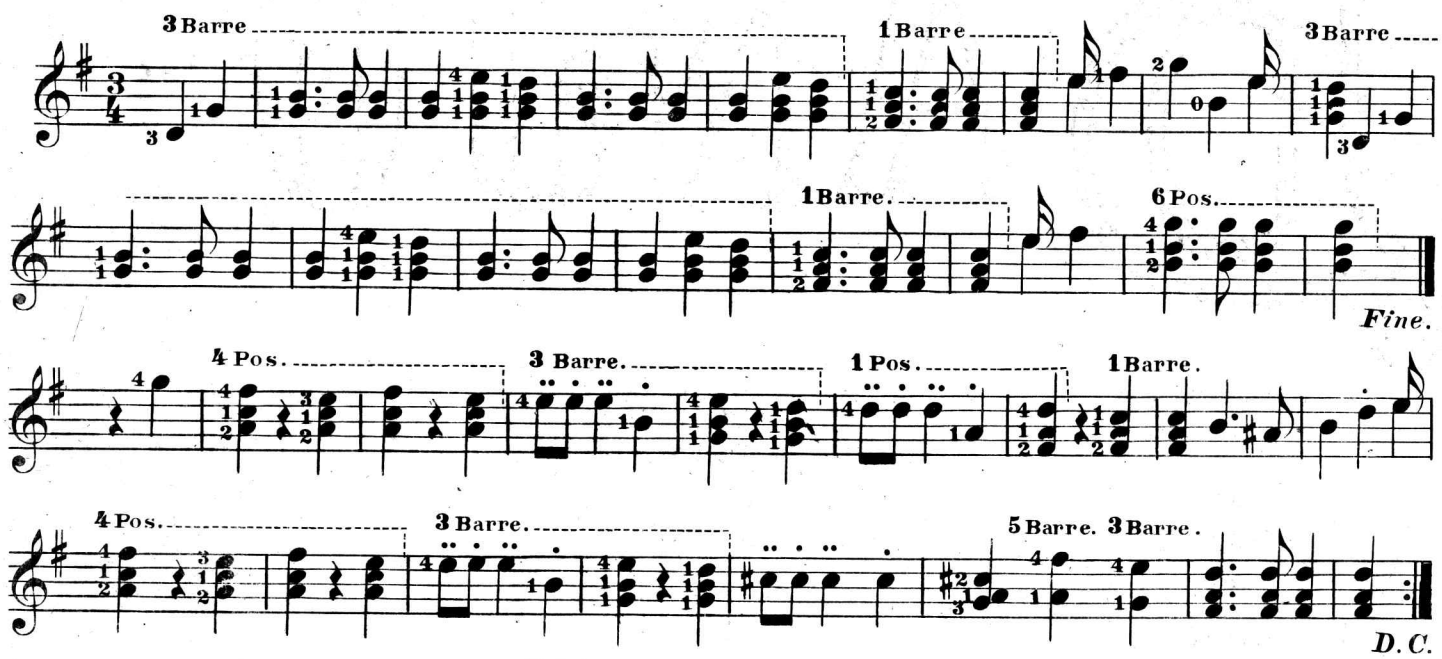
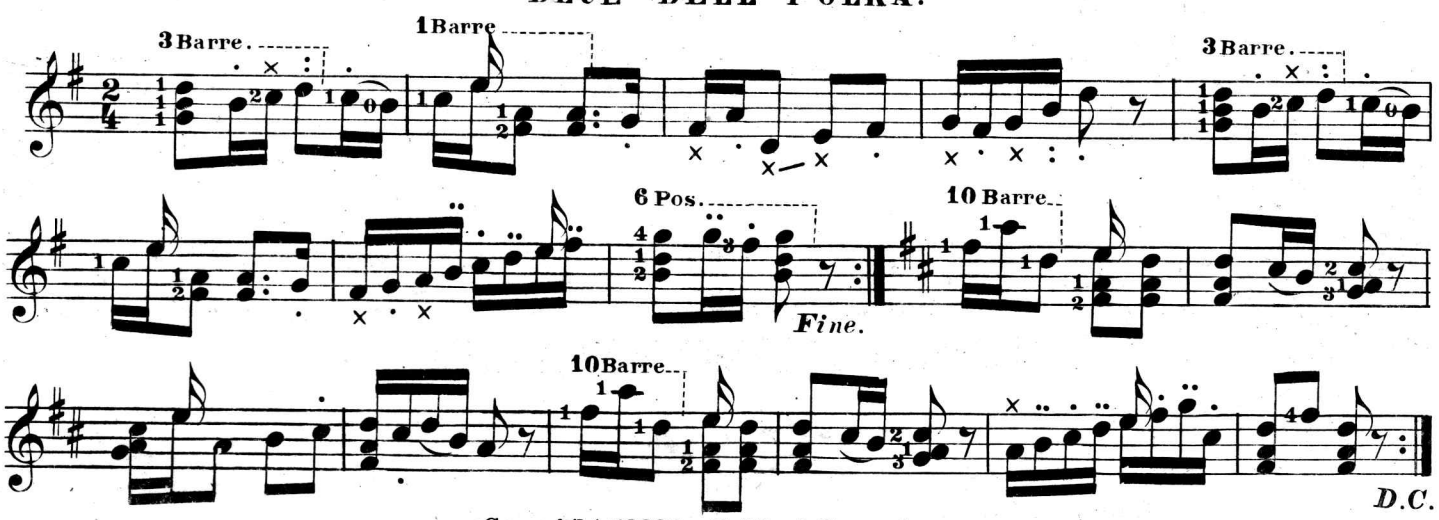
SCALE OF G MAJOR.

Signature one sharp. F♯.



CHORDS.

ACCOMPANIMENTS.

MANDOLIN WALTZ.

BLUE BELL POLKA.

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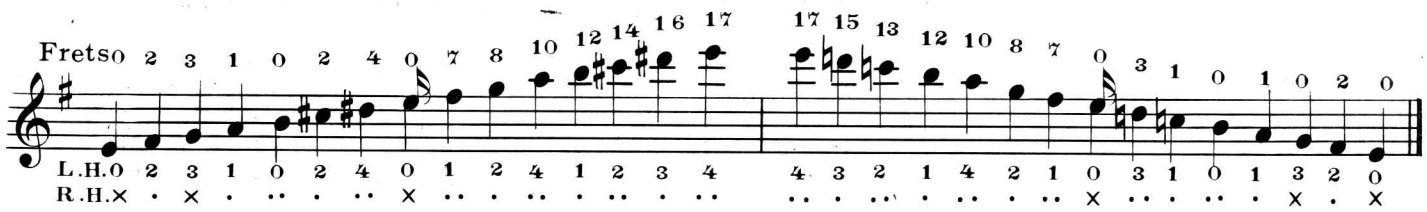
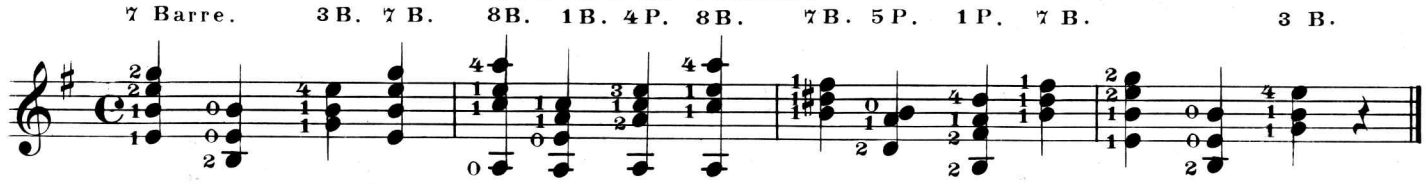
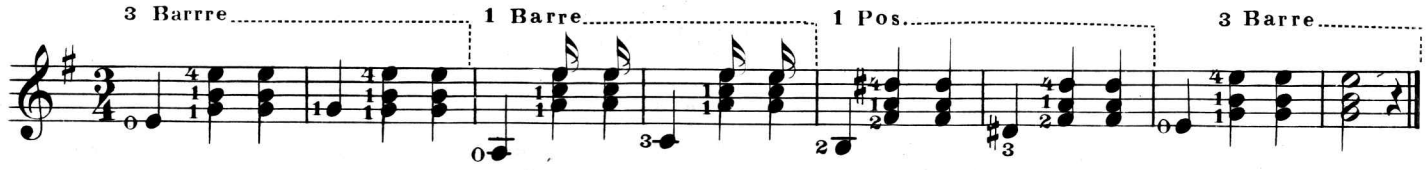
SCALE OF E MINOR.

Relative Minor to G Major, written with the same signature.



CHORDS IN MINOR.

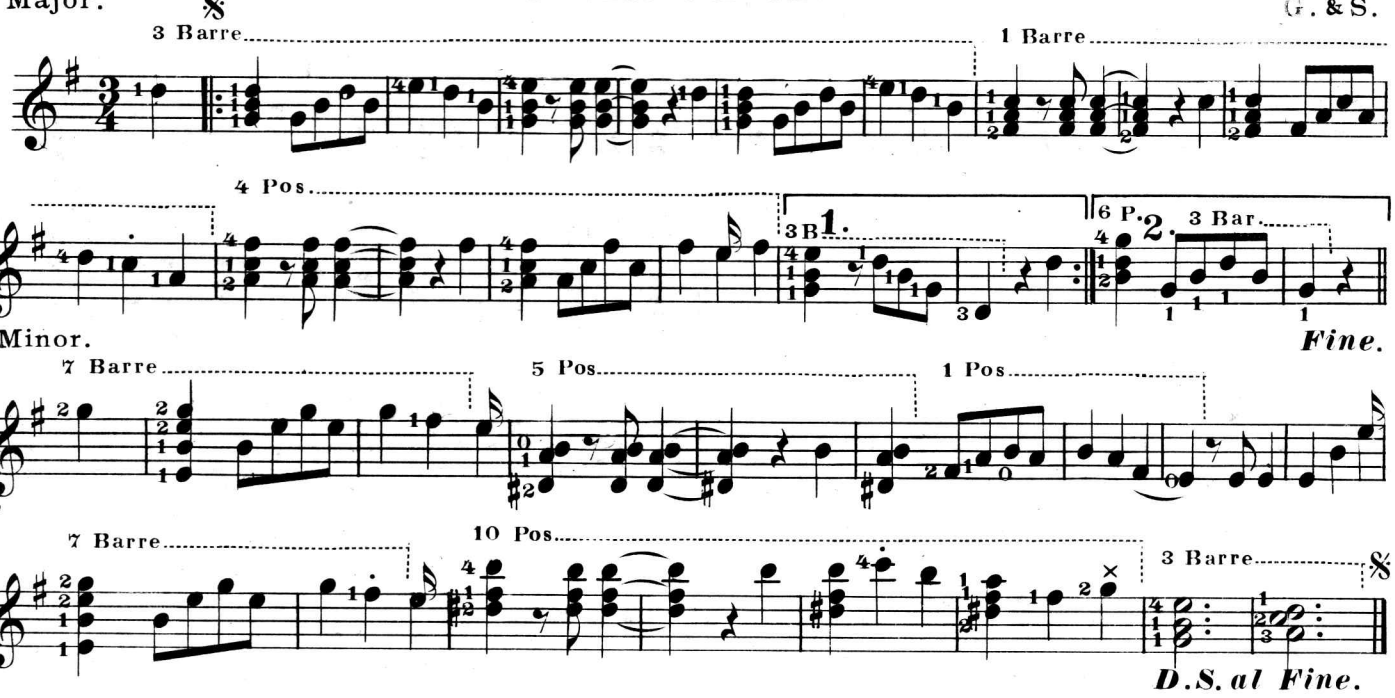


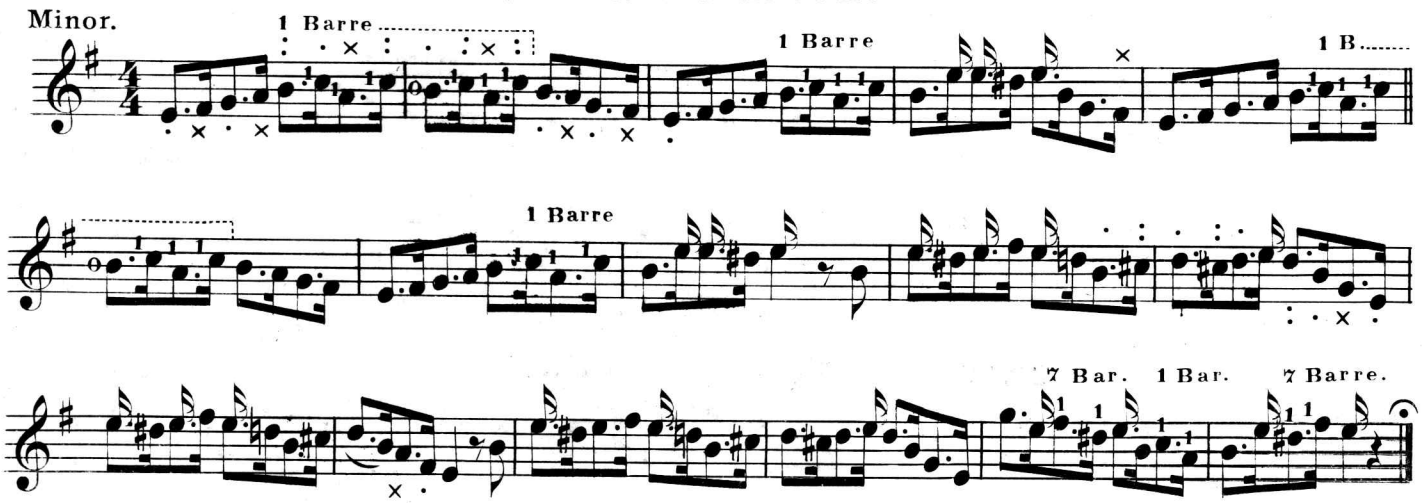
ACCOMPANIMENTS.

FROLIC WALTZ.

Allegro. (*Lively.*)

Major.

G. & S.



PASTIMES ON THE LEVEE.

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STUDY „ 9	.20	STUDY „ 10	.20
STUDY „ 11	.20	STUDY „ 12	.20
STUDY „ 13	.20	STUDY „ 14	.20
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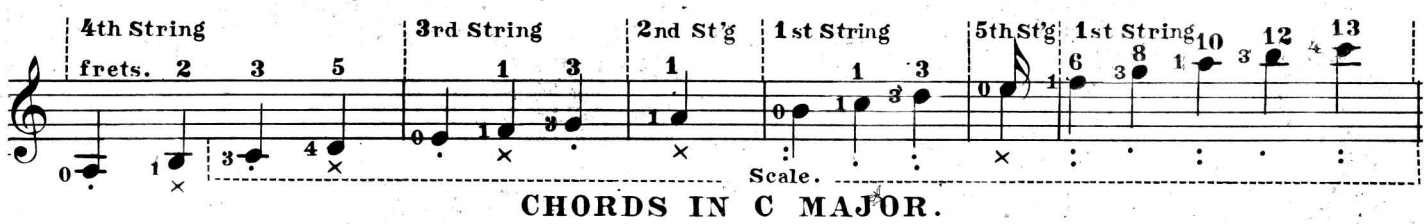
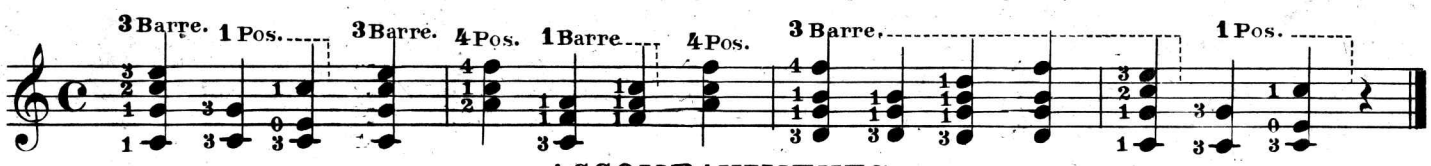
SCALE OF C MAJOR.

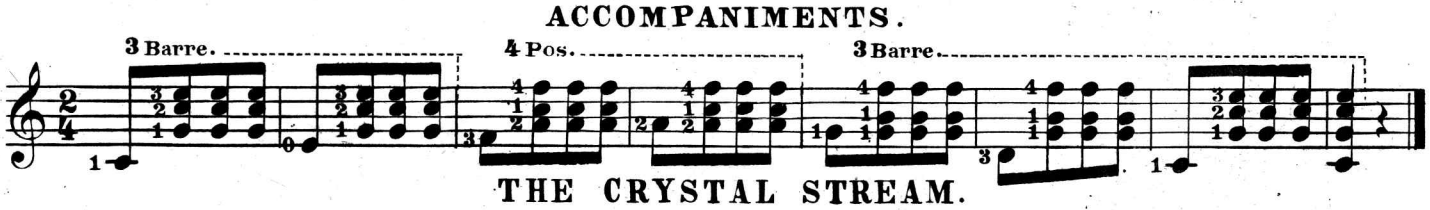
Natural Key no sharps or flats.

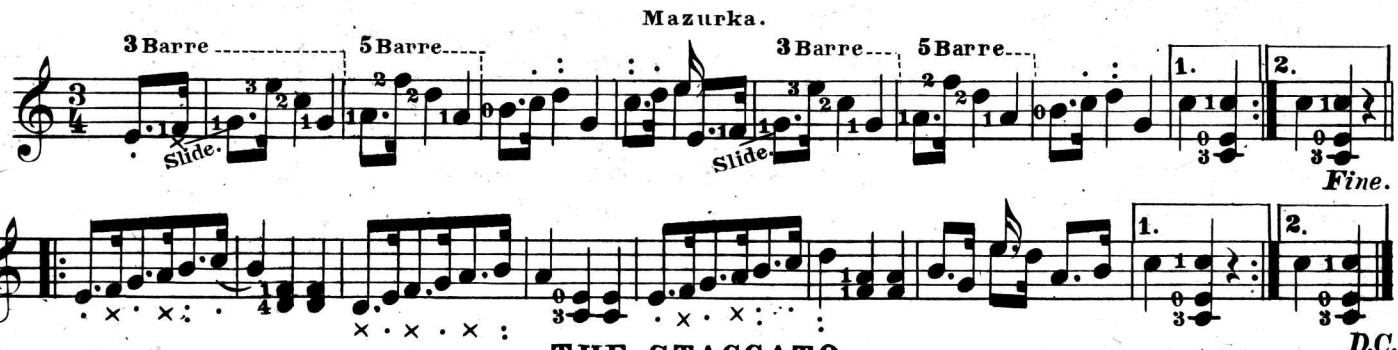


CHORDS IN C MAJOR.



ACCOMPANIMENTS.



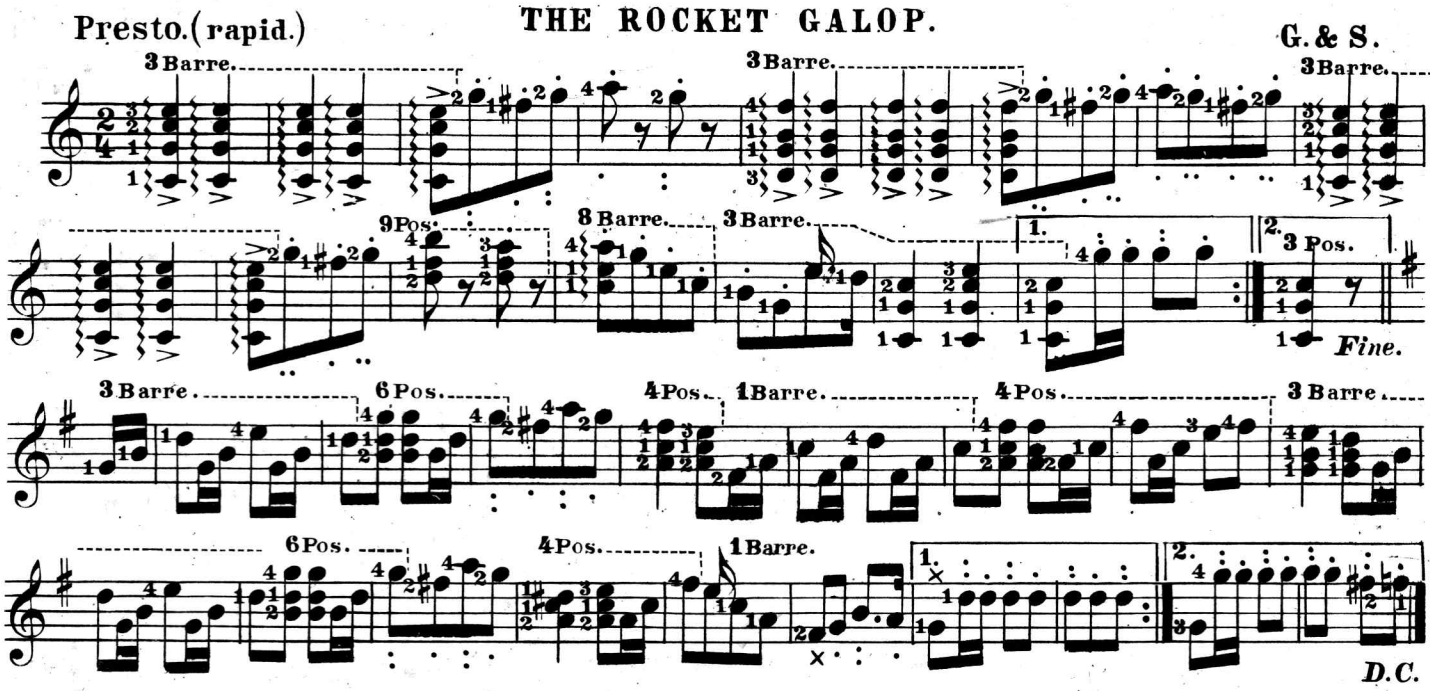
THE CRYSTAL STREAM.

THE STACCATO.

Dots placed above or below any series of notes indicate, what is termed, Staccato, and signifies that the notes to which they are applied must be played in a marked and distinct manner, when marked in this manner (·) each note must be made particularly short and very distinct.

THE ROCKET GALOP.

Presto. (rapid.)

G. & S.



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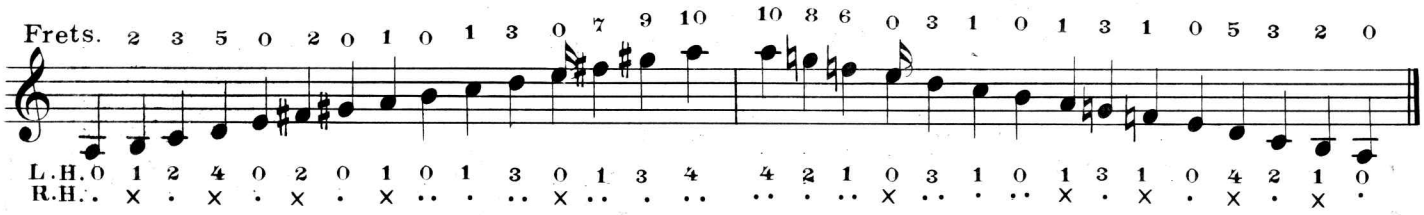
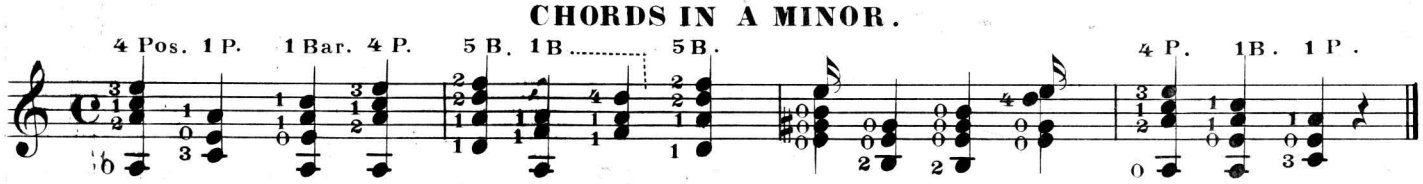
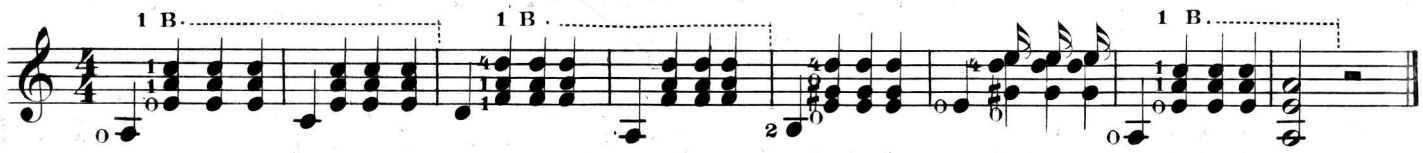
SCALE OF A MINOR.

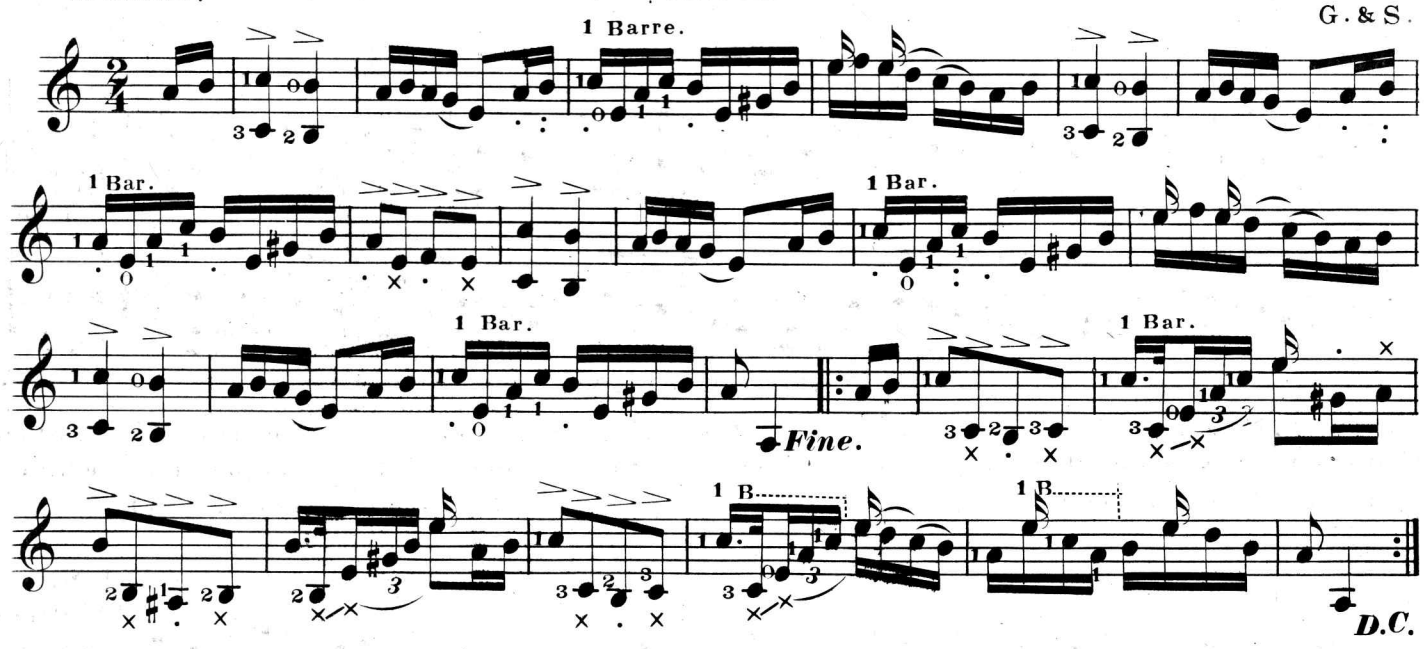
Relative Minor to C Major.



CHORDS IN A MINOR.

ACCOMPANIMENTS.

A Minor.

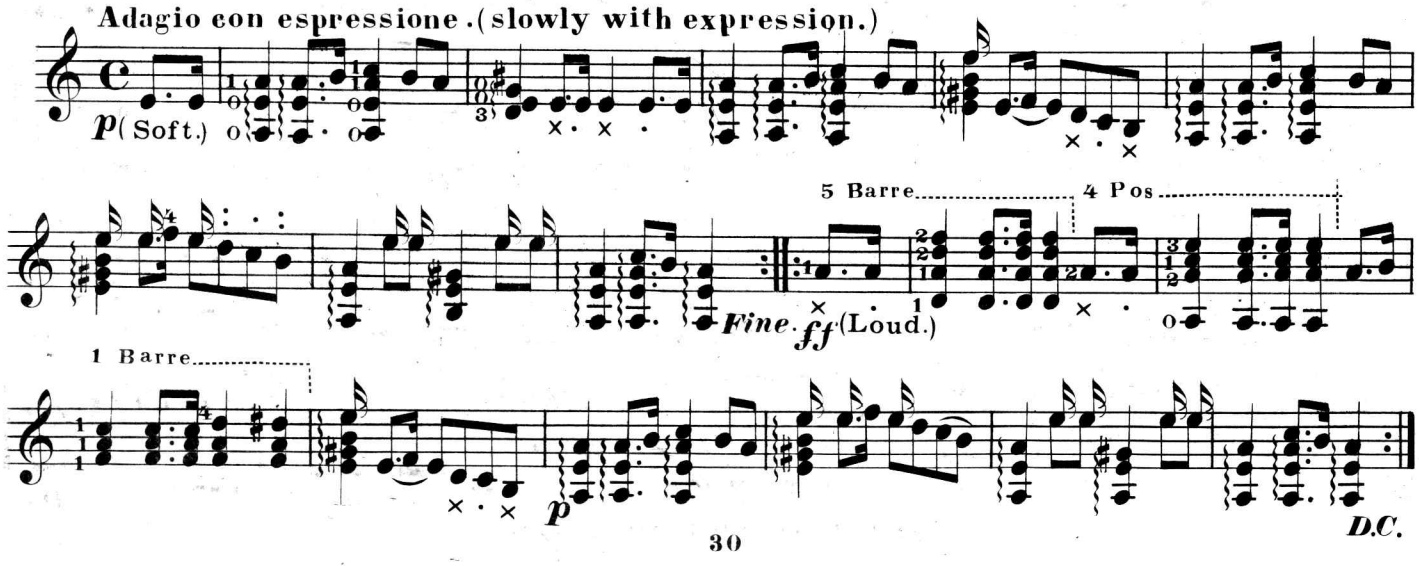
CONGO MINOR JIG.

G. & S.



A Minor.

FUNERAL MARCH.

Adagio con espressione. (slowly with expression.)

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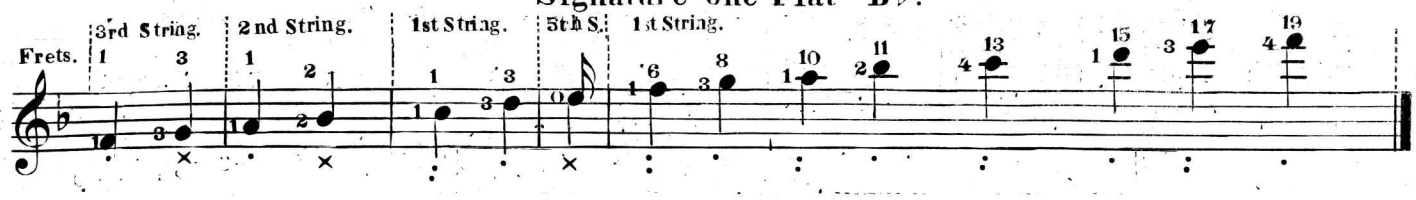
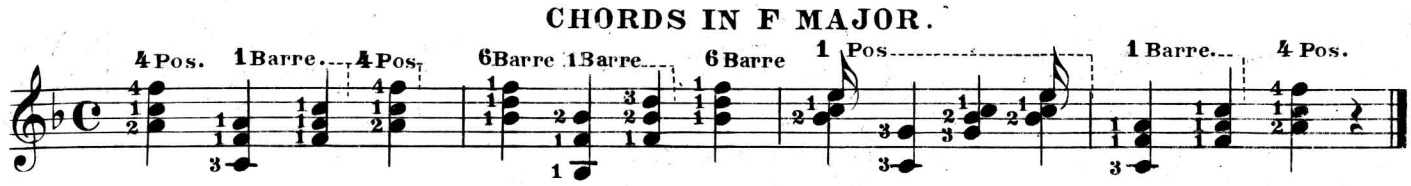
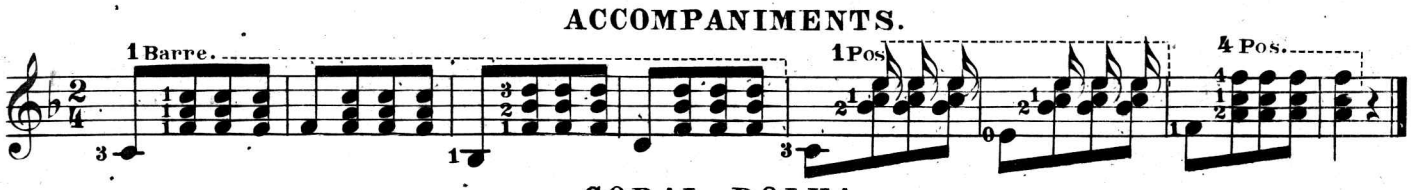
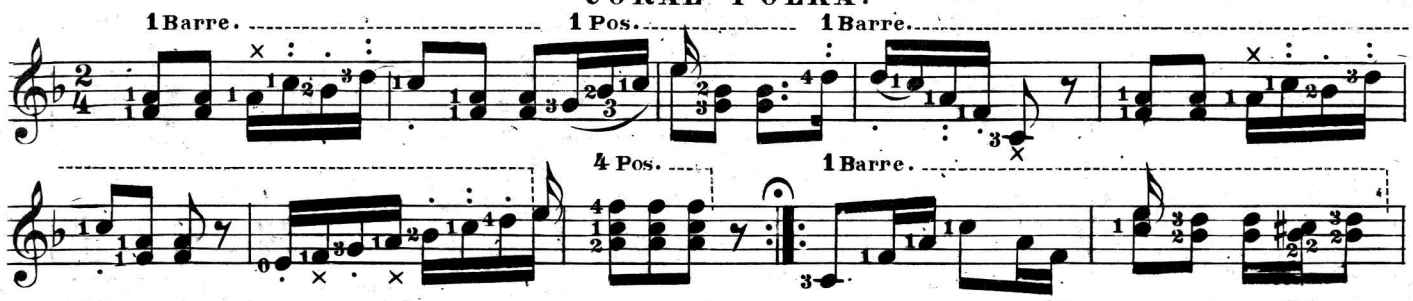
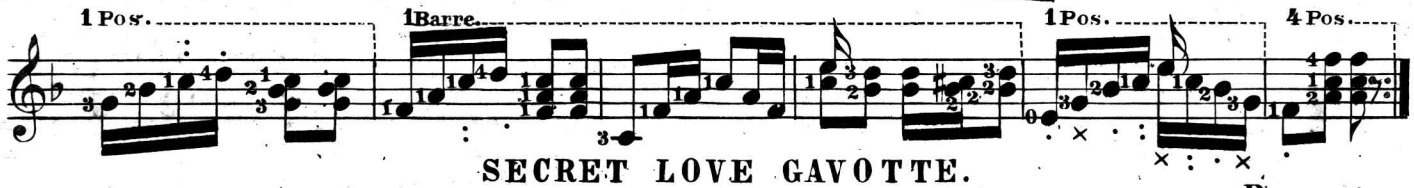
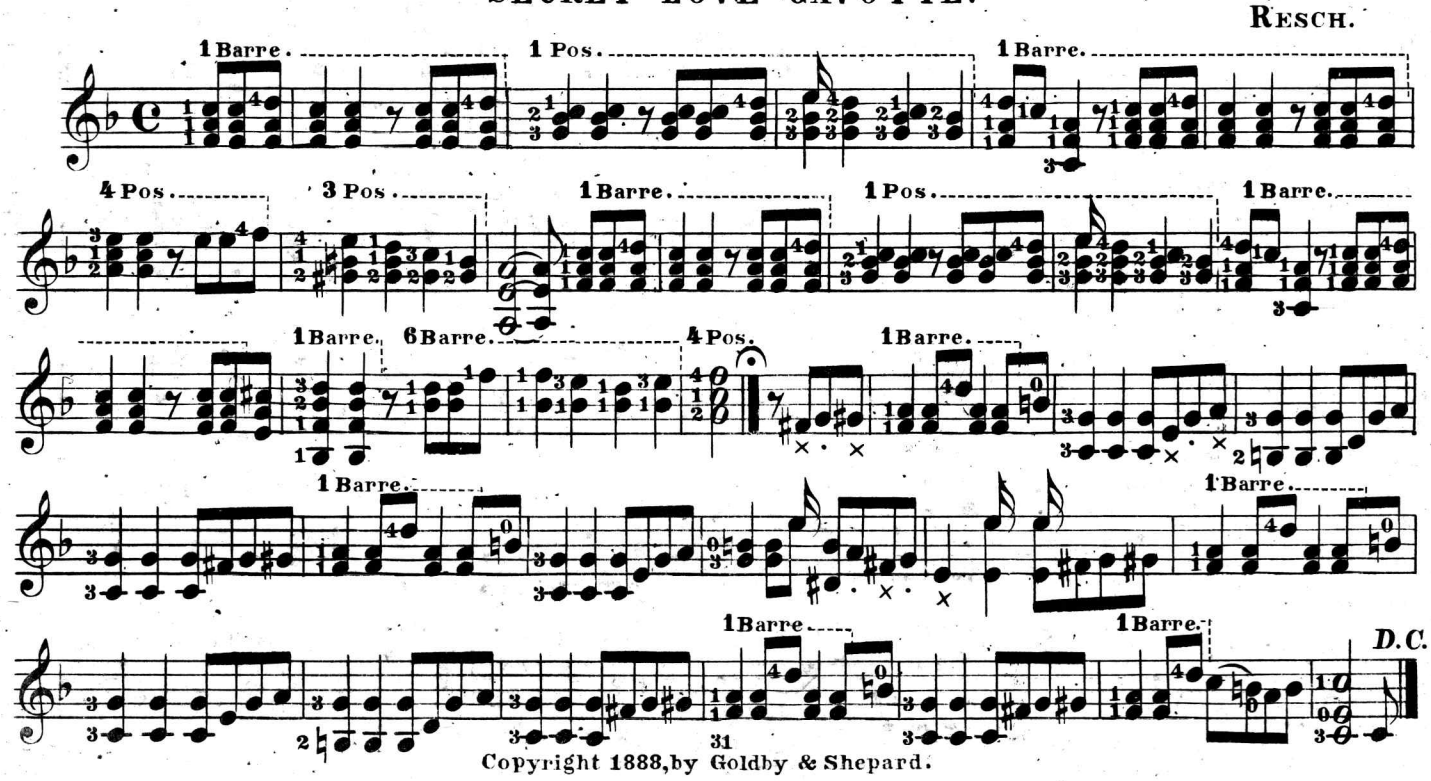
SCALE OF F MAJOR.

Signature one Flat B♭.



CHORDS IN F MAJOR.

ACCOMPANIMENTS.

CORAL POLKA.

SECRET LOVE GAVOTTE.

RESCH.

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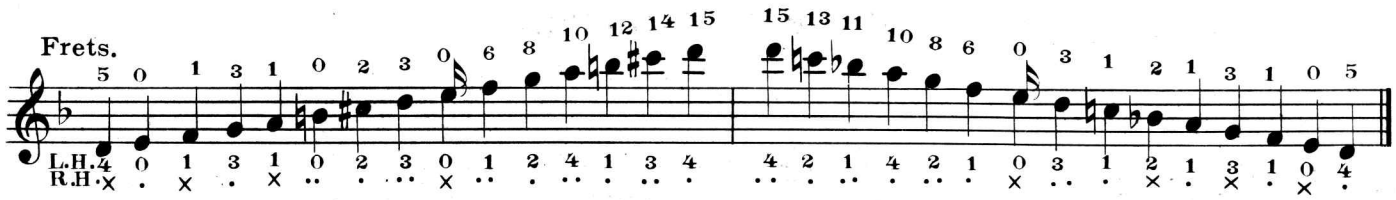
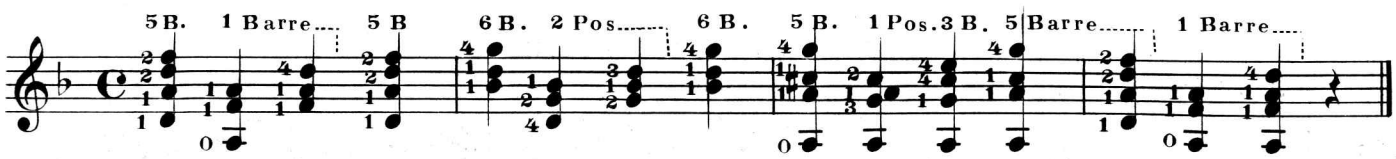
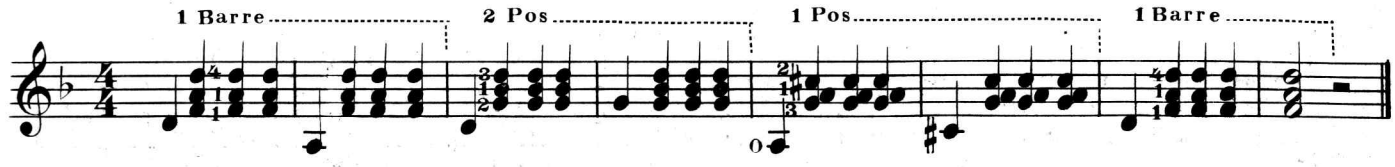
SCALE OF D MINOR.

Relative Minor to F Major, written with the same signature.



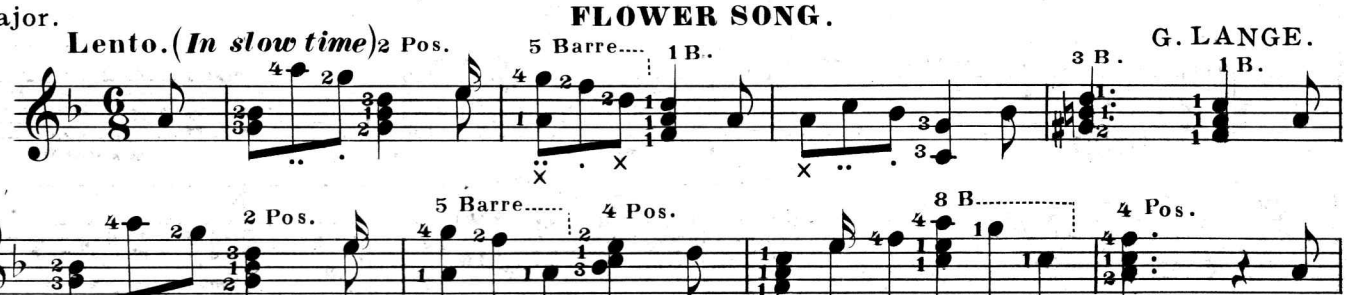
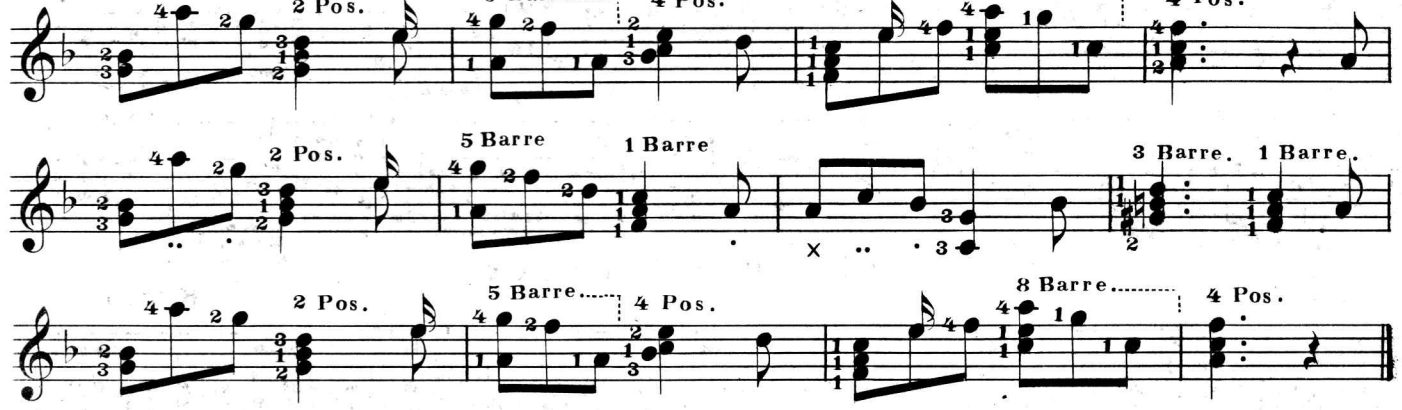
CHORDS IN D MINOR.

ACCOMPANIMENTS.

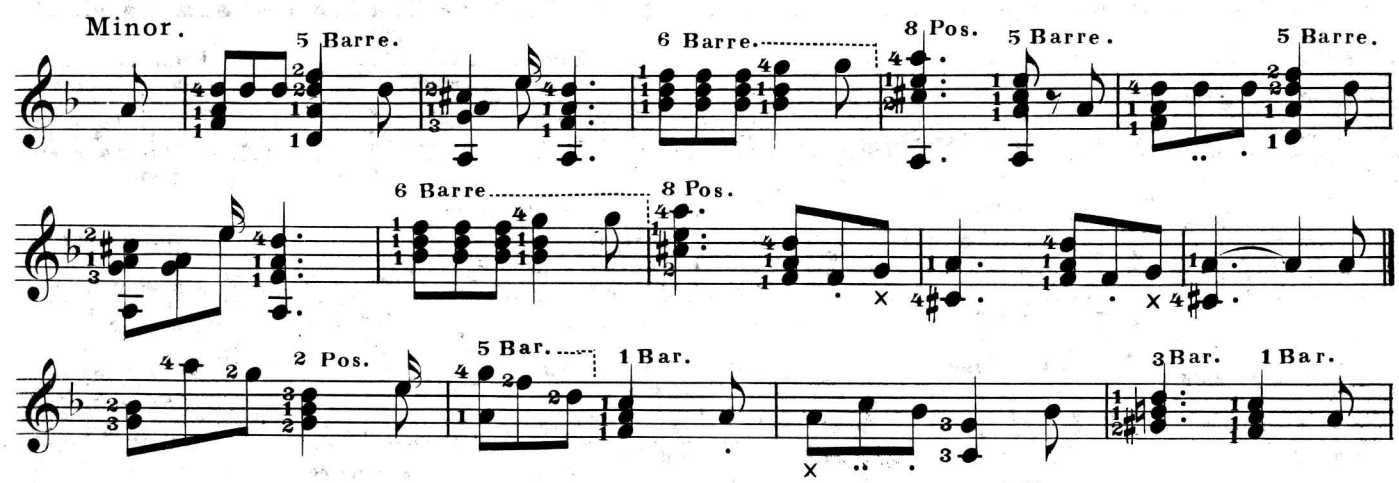


FLOWER SONG.

G. LANGE.

Major.



Minor.

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STUDY " 11	.20	STUDY " 12	.20
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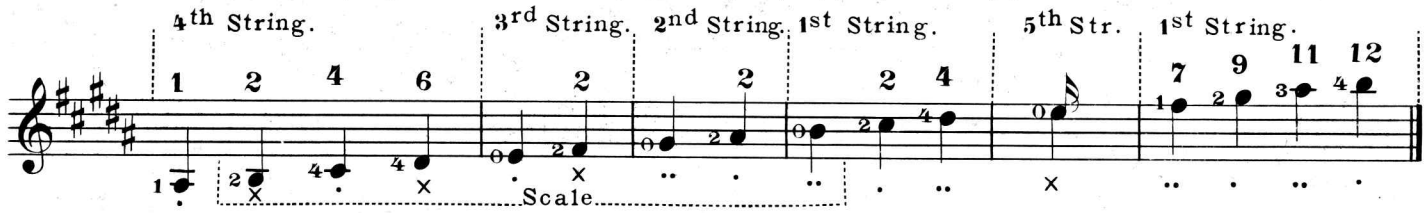
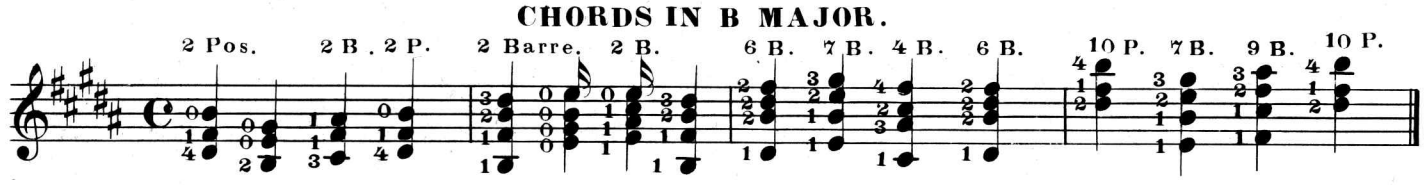
SCALE OF B MAJOR.

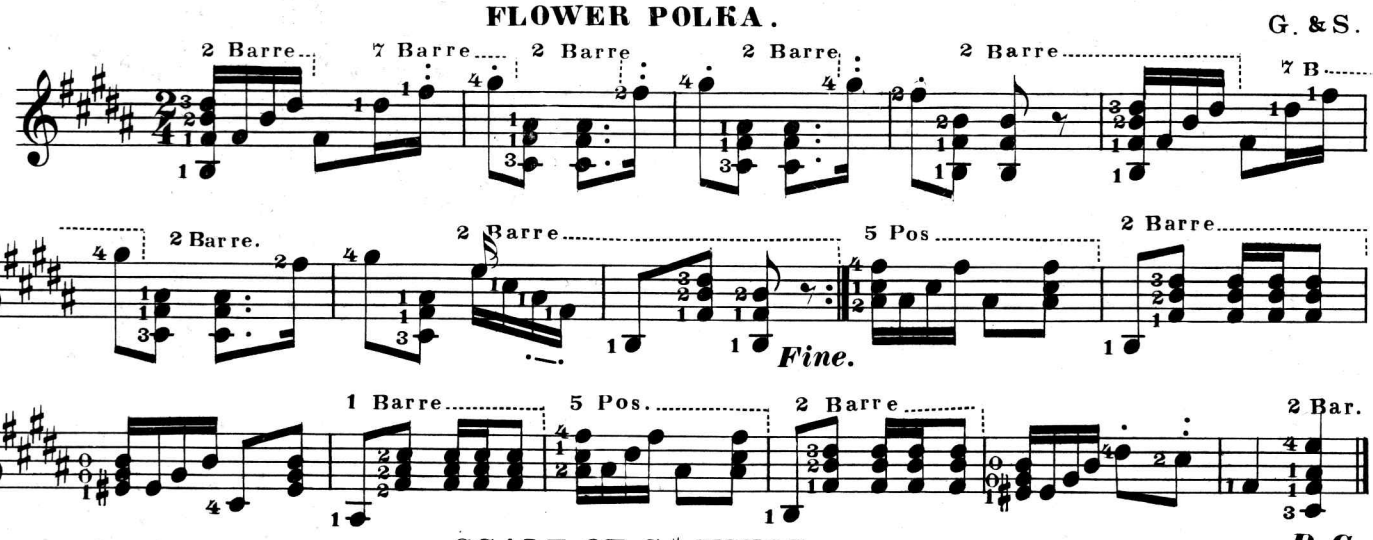
(Signature five Sharps F♯, C♯, G♯, D♯ and A♯.)



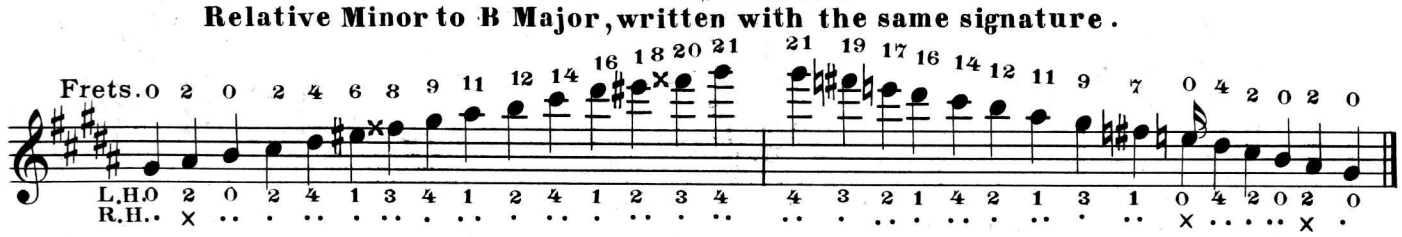
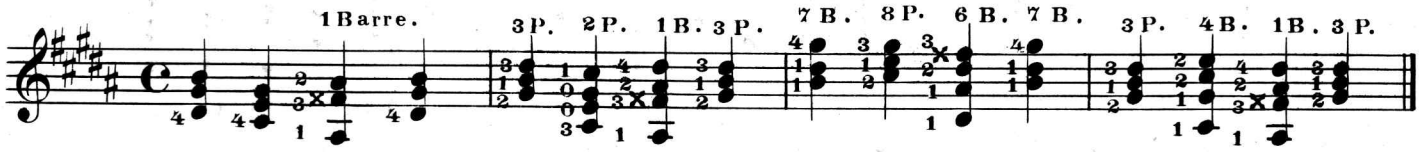
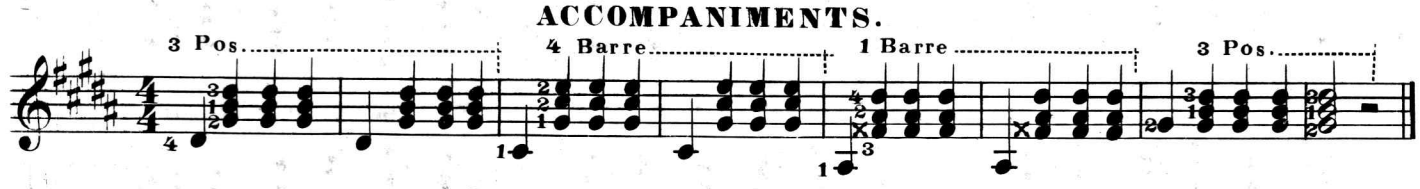
CHORDS IN B MAJOR.

ACCOMPANIMENTS.

FLOWER POLKA.

G. & S.



SCALE OF G♯ MINOR.

Relative Minor to B Major, written with the same signature.

CHORDS IN G♯ MINOR.

ACCOMPANIMENTS.

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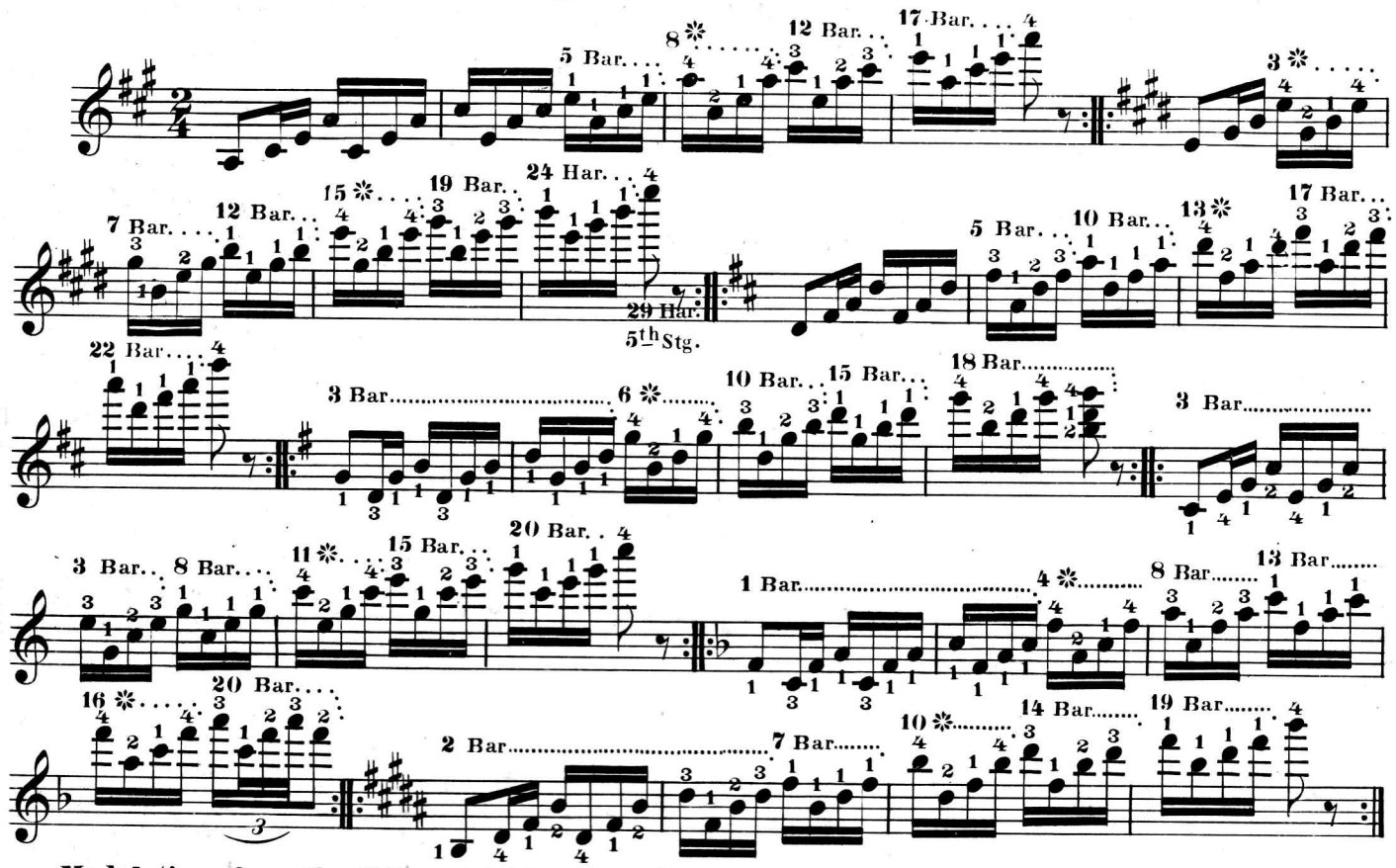
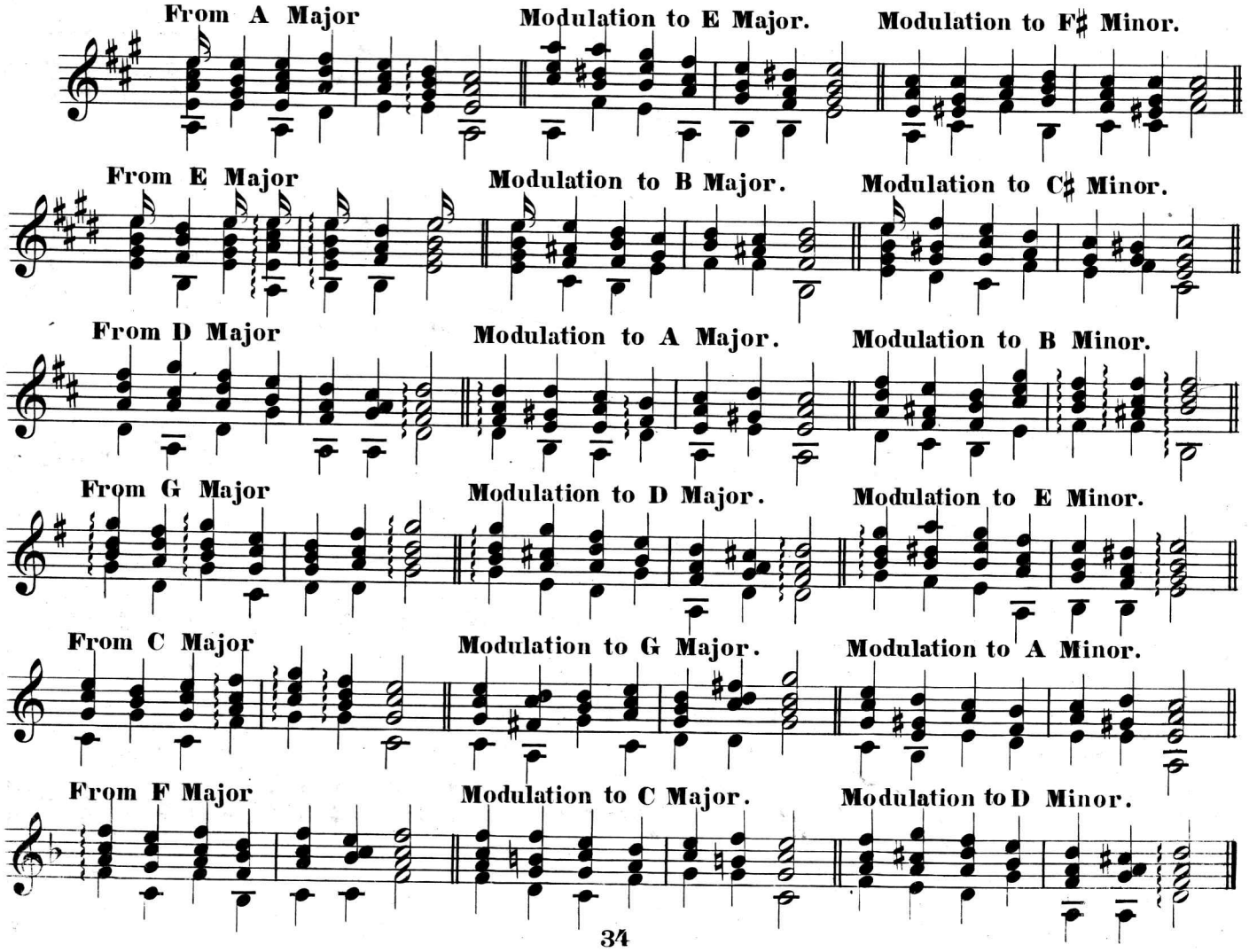
ARPEGGIO PRACTICE IN VARIOUS MAJOR KEYS.



Modulations from the different Major keys. To their Dominants and relative Minors.

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STUDY " 3	.20	STUDY " 4	.20
STUDY " 5	.20	STUDY " 6	.20
STUDY " 7	.20	STUDY " 8	.20
STUDY " 9	.20	STUDY " 10	.20
STUDY " 11	.20	STUDY " 12	.20
STUDY " 13	.20	STUDY " 14	.20
STUDY " 15	.20	STUDY " 16	.20
STUDY " 17	.20	STUDY " 18	.20

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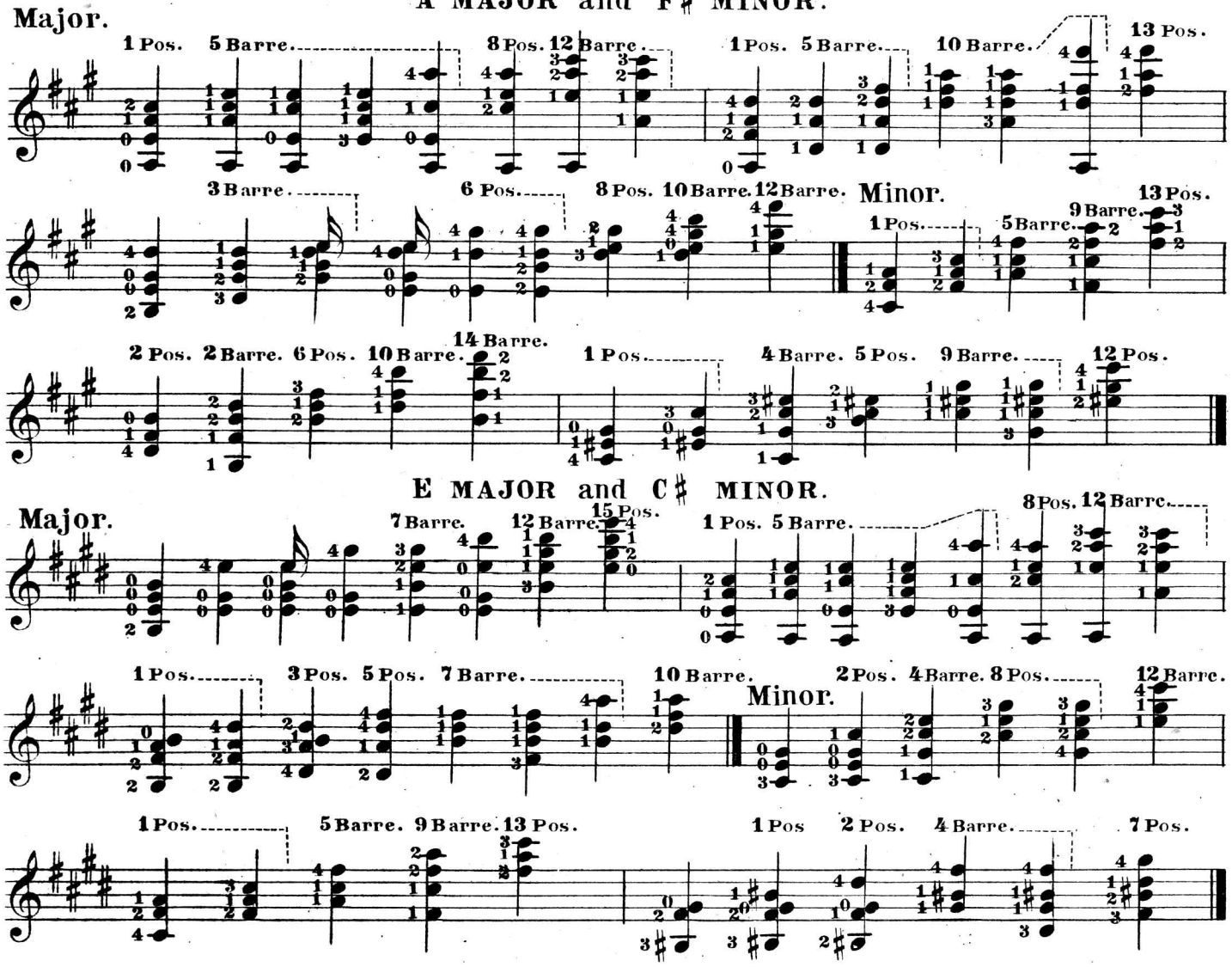
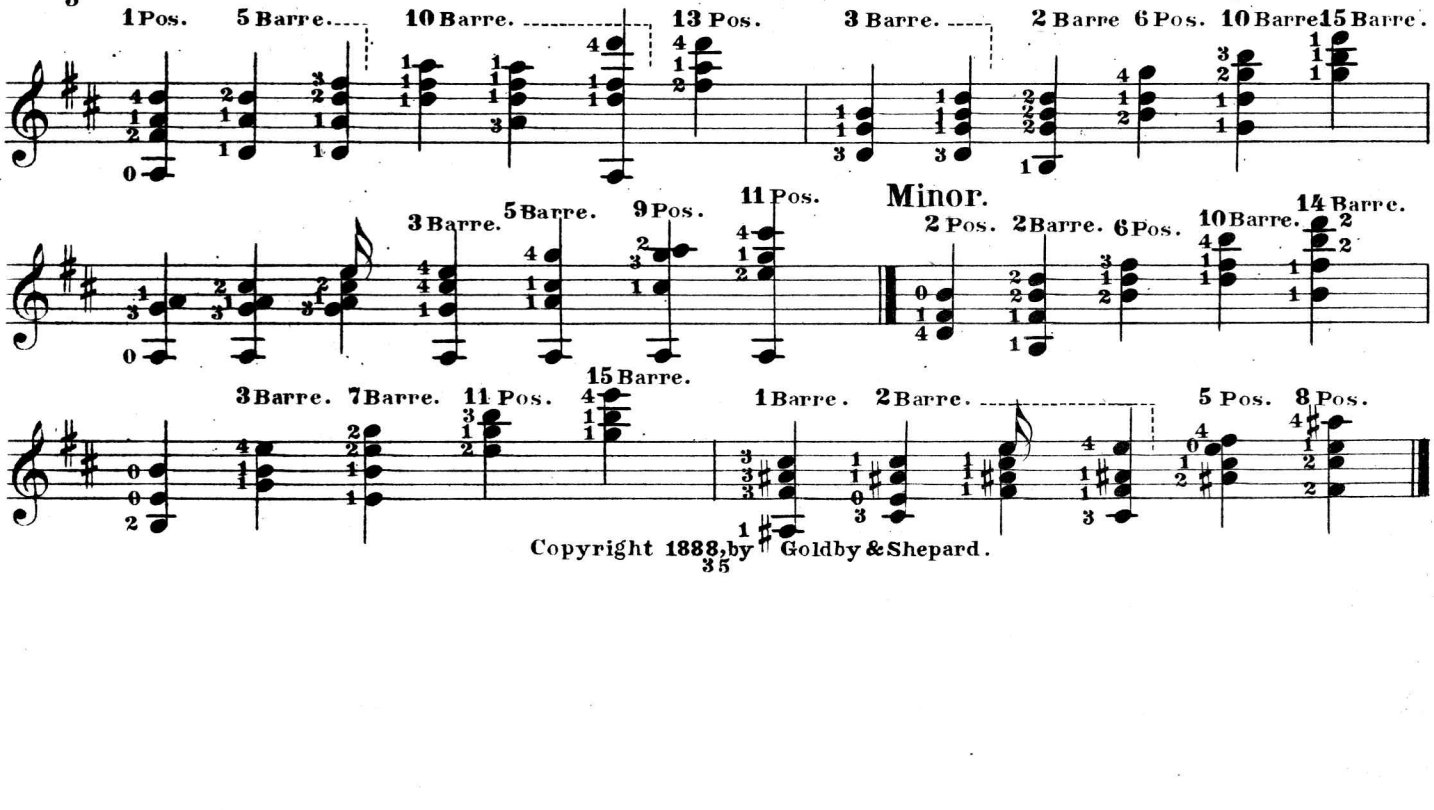
Showing all the principal chords, with their inversions, in the various Major and Minor Keys used in these Studies.

A MAJOR and F♯ MINOR.

E MAJOR and C♯ MINOR.

D MAJOR and B MINOR.

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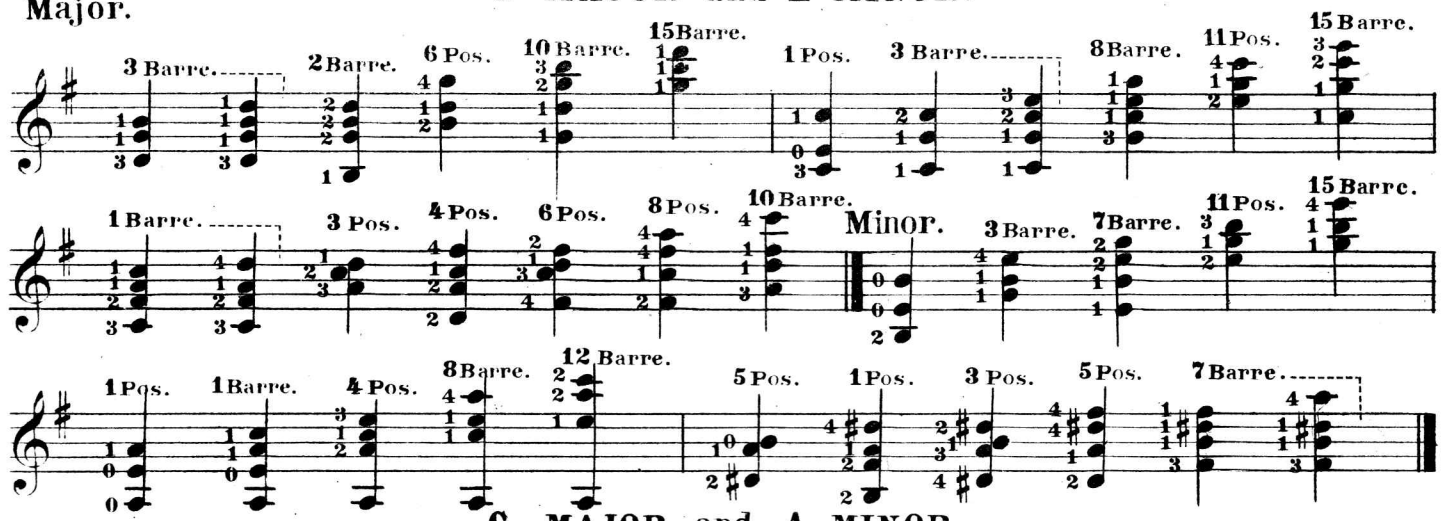
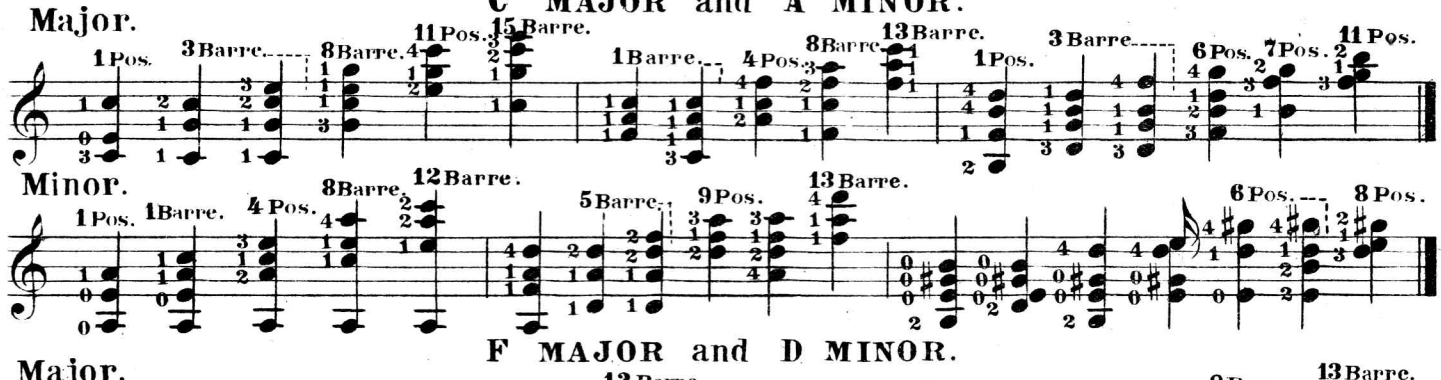
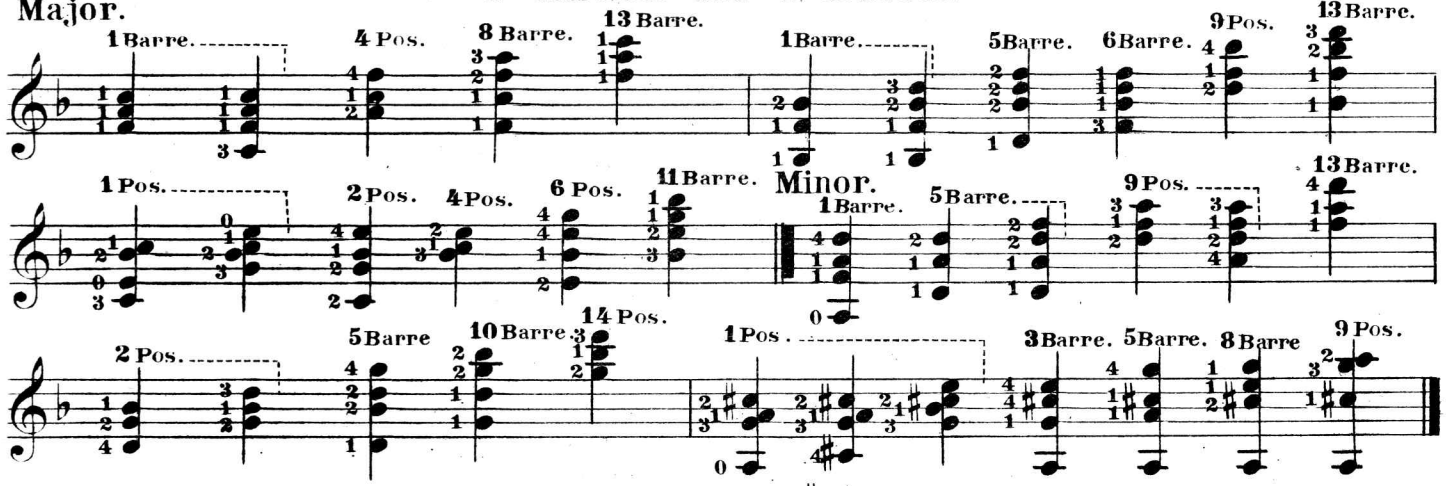
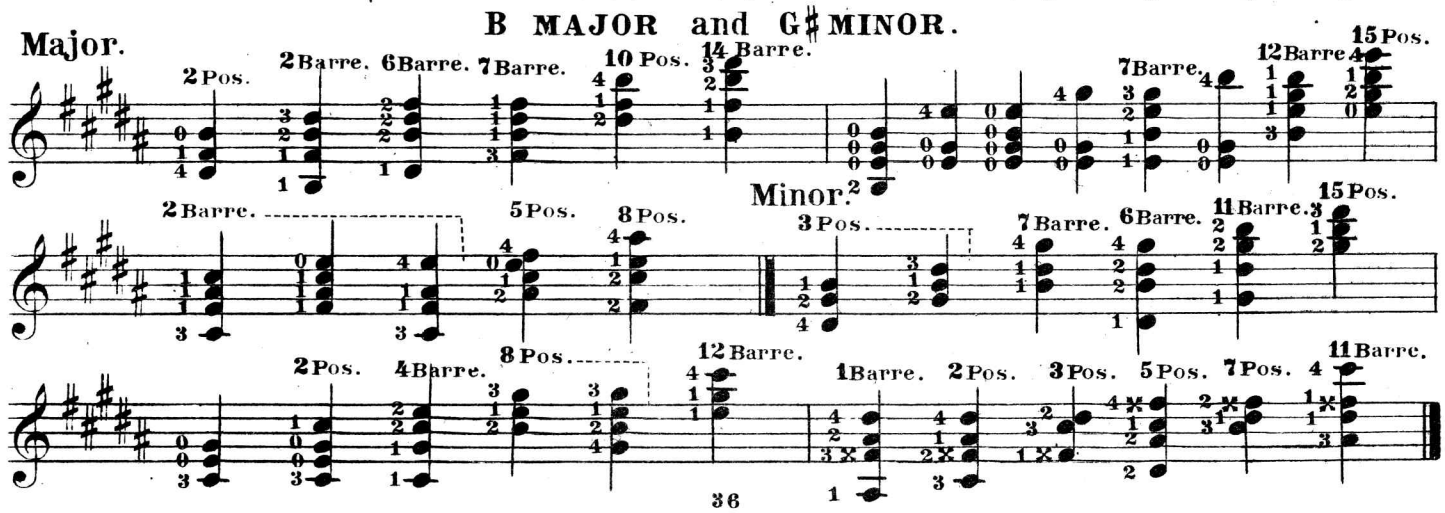
G MAJOR and E MINOR.

C MAJOR and A MINOR.

F MAJOR and D MINOR.

B MAJOR and G♯ MINOR.